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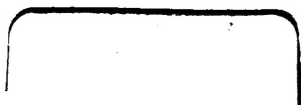
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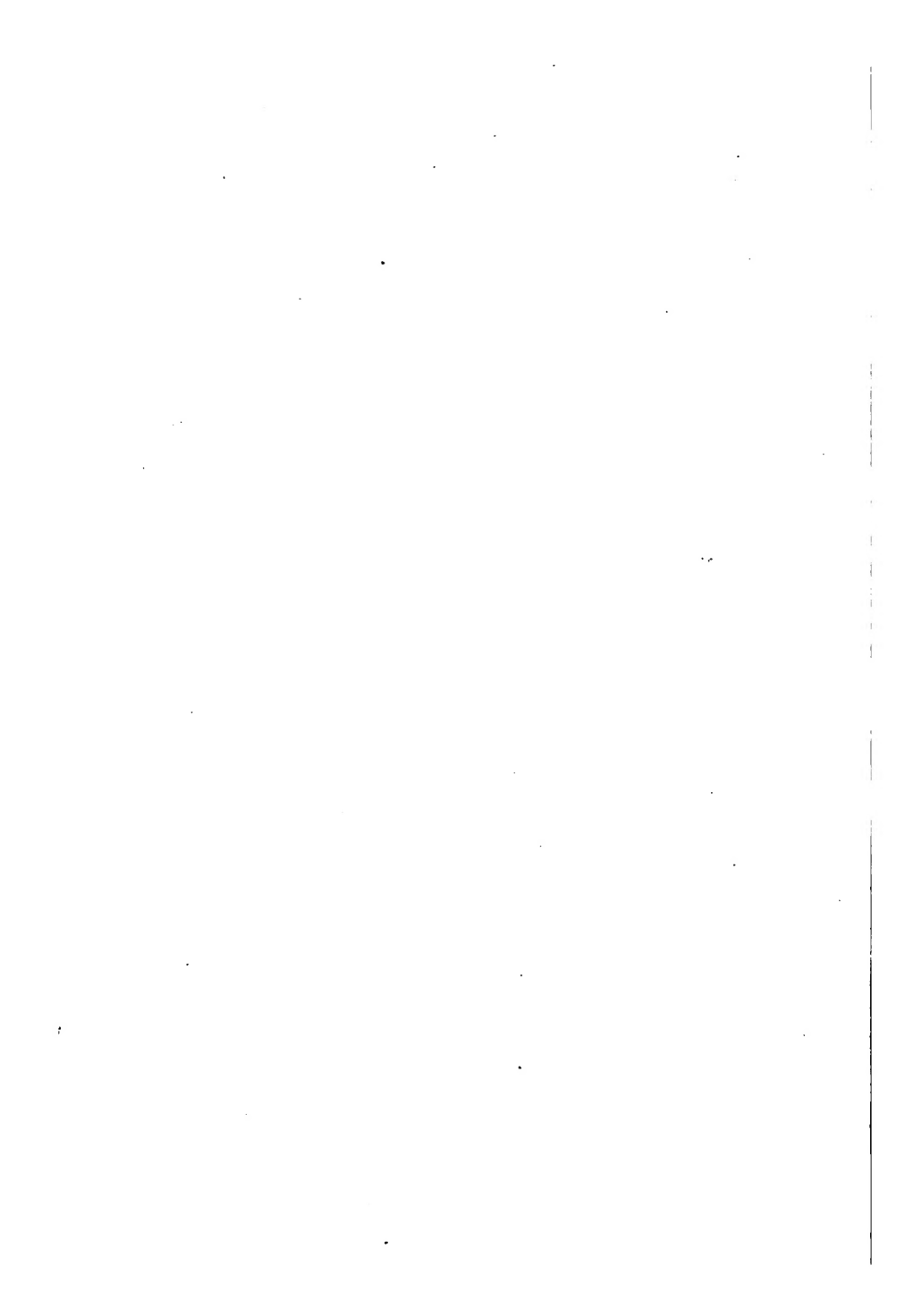
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INITIATION INTO THE ELEUSINIAN MYSTERIES.

ARISTOPHANES

//

CLOUDS

EDITED

WITH INTRODUCTION AND NOTES BY

LEWIS LEAMING FORMAN, PH.D.

FORMERLY OF CORNELL UNIVERSITY



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FORMAN, CLOUDS.
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To My Patient Wife







ISABEL

L. L. F.

PREFACE

THE purpose of the two sets of notes will be plain at a glance. The first set aims to aid the reader to an understanding of the play in hand, and not distract him unnecessarily with notes on grammar, antiquities, and comparative literature. It is the *Clouds* he is reading and not the *Mahabharata* or Herrick or Dante. The second set is for the maturer student who is studying the Greek language, Greek comedy as a whole, Greek philosophy, and Greek history. Hence no apology is offered for referring therein to such German works as Kühner's Grammar, to foreign philological journals, to Meyer's and Busolt's histories. Advanced study of Greek and Latin presupposes knowledge of German, French, and Italian. The present edition of the *Clouds* will have served its best purpose, if it thus introduces the student to these indispensable works of large horizons.

In defence of the modern musical notation herein employed to present ancient Greek rhythms, I offer the following considerations: That we cannot teach Greek rhythms with certitude is no reason why we should not teach them at all. If we teach them at all, we should transcribe them by the best system of notation known to us. To choose the wholly inadequate notation by —'s and ∪'s, when musical notation lies at hand and is universally

understood, is as if one should prefer to write Greek in Cretan pictographs or the Cypriote syllabary. If it be urged that we do not know to a certainty, for example, whether the Greek $\frac{3}{8}$ dactyl was rhythmized at  or , or whether certain cadences were  or , I ask in reply what difference this mere detail makes? Whether this way or that, the Greek chorus certainly all kept together. And so must any modern class in Greek drama who will beat off a fine rhythm in unison, and in so doing come at least one step nearer to realizing that the ancient poets were also musicians, even though we have lost their melodies. If then, in a given case, the Greeks sang  and we take it as , the error is slight; for both ways are rhythmical, and that is the chief feeling to be established in Greek poetry. To refuse to rhythmize at all or only vaguely (with —'s and ∪'s) because of this doubt in details is as over-cautious as if we refused to pronounce Greek aloud because of the uncertainty attaching to the delivery of Greek accents. This is well on the road to Pyrrhonism.

As for the Weil-Blass-Schröder treatment of Greek rhythm, I find that Goodell's *Chapters on Greek Metric* express well (and often) what I had felt quite independently. See, for example, Goodell, p. 222. To measure a verse, let us say, as — ∪ ∪ — | ∪ — ∪ — | is for me much the same as saying that a vessel contains three inches and two pints of water. Metric counts syllables, rhythmic counts "times" (*χρόνοι*), and *not syllables*. Both units of measure and both systems may be useful for different purposes, but cannot be used together. While the above

measuring may be rhythmically delivered, it is true, by a trained musician, yet it seems to me not simple enough to be ascribed to ancient Greek comedy nor in agreement with the ancient accounts of the $\eta\theta\omicron\varsigma$ of rhythms. And this I say, though not unacquainted with the rhythms of Hungarian and Oriental music. Frankly, I cannot conceive how Schröder's reading or chanting of the Aristophanic *Cantica* would sound. To help the beginner to practical delivery, I have marked the lengths of some troublesome vowels and syllables in the first six hundred lines.

On the subject once so much debated — the probable structure and contents of the *Clouds* as played in 423 B.C. — I have said all I care to say in the final note on Hypothesis β' . One may safely postpone the question, along with the origin of language and the squaring of the circle, till his wits are too grey to be interested in anything but things without end.

Scholars will find that the text follows closely the *Ravennas* and *Venetus*, inclining to prefer the latter where they differ. Those who have not access to the facsimile editions of these Mss. should be warned that their readings are not yet correctly reported; Blaydes and even van Leeuwen still err at times. Only one emendation of my own have I ventured to admit, and that a mere transposition of verse-ends at 332-333.

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ABBREVIATIONS

S., HA., G., and GMT. stand for the Smyth, Hadley-Allen, and Goodwin Grammars and Goodwin's *Moods and Tenses* respectively, and references are made to their paragraphs, not to their pages.

INTRODUCTION

LIFE OF ARISTOPHANES

1. OUR knowledge of the life of Aristophanes is derived from a few short and rather discrepant Greek notices (dignified by the name of *Vitae*) of uncertain date and authority, together with some random statements in the scholia to his plays, a few references in Plato, and a few passages in certain of his own comedies, some of which, however, are taken by many scholars as relating, not to Aristophanes, but to the poet or actor in whose name those comedies were produced.

2. Hence it is that all statements concerning his life must be qualified with a *perhaps*, and our highest certitude is reached when we write *it is probable*. The purpose of his several plays, their number, the complexion of his politics and religion, even his Athenian citizenship are, and for centuries have been, matters of contention.

Thus warned, and allowing ourselves moderate faith in ancient veracity and normal probability, we may perhaps believe of Aristophanes as follows.

3. Aristophanes, an Athenian of the deme Kydathenaion of the tribe Pandionis, was born to his father Philip about 446 B.C. From references in his plays to the simple joys of country-life, it is pleasant to imagine that his boyhood was passed outside the city walls; but there is no record of such residence, and the inference is not a necessary one. It has been gathered from a passage in *Acharnians* that for a time at least he lived, or held land by inheritance or allotment (*κληρουχία*), in the island of Aegina. But in the opinion of many Aristophanes' words apply to the poet

(or actor) Callistratus, in whose name the play was admitted to competition, rather than to himself.

4. His first comedy, the *Banqueters* (Δαυταλῆς), was brought out in the year 427 B.C. and won the second prize. Probably because of his youth and inexperience he did not himself superintend its production, as was then the custom of dramatic poets, but intrusted it to the above-mentioned Callistratus.

5. His second play, the *Babylonians*, was also presented "through Callistratus" in 426 at the festival of the City Dionysia, an occasion on which annually many ambassadors and visitors from the allied cities flocked to Athens on business or pleasure. In this comedy, with a young poet's hot hatred of injustice and disregard of propriety, he set forth so strongly in the presence of these strangers the iniquity of Athens' imperial treatment of her allies (as if her Babylonian slaves), that Cleon, the demagogue of the day, had "the poet" impeached before the Senate for ὕβρις toward people and Senate — but whether the real poet or Callistratus the nominal poet is still matter of dispute. The outcome is unknown. But as democratic Athens prided herself on freedom of speech (παρρησία), and granted special latitude at the festival seasons of Dionysus, it is probable that the defendant, whichever he was, either obtained acquittal or got off with a light fine and a friendly warning. At all events, in the next year Aristophanes again brings out a play, the *Acharnians*, and through this same Callistratus.

6. Tradition has it that about this time Aristophanes was prosecuted by Cleon on the charge of usurping citizens' rights, though in fact an alien. This is rejected by some scholars, admitted by others as probable, and firmly held by van Leeuwen, who maintains further that Aristophanes was indeed shown to be an alien, and that for this reason he never produced a play in his own name after the *Knights* in 424 — the occasion of the prosecution. The question is hardly capable of final settlement.

7. To the end of his life, as at first, it is matter of record in the hypotheses of several plays that he sometimes intrusted them

to other poets (or actors) for production. His reasons for this are unknown ; they may have been various.

8. Forty-four plays in all were ascribed to him, though the authorship of four of these was questioned in antiquity. His activity as a composer of comedies extended over the long period of forty years. After the production of *Plutus* in 388 — the last one of those extant — he is said to have composed two more for his son Araros, wishing thus to introduce him as a poet to the Athenian people. His death may be set at about 385 B.C.

9. He had three sons : Philip (named in accord with Greek custom after the grandfather), Araros, and a third whose name is uncertain. Of his personal appearance nothing is known save that he was bald. Of his ancestors, rank, education, marriage, property, personal habits, debts, diary, and love-letters not a syllable has come down to us. The ancients cared less for the carbon-points of genius than for its light. The dross was allowed oblivion.

For his tomb Plato wrote this epitaph :

αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
ζητοῦσαι ψυχὴν ἥδρον Ἀριστοφάνους.

10. Eleven of his comedies still exist. These, together with the first two, are here named in the order of their production :

Δαιταλῆς (Banqueters)	. . . . .	427 B.C.
Βαβυλώνιοι (Babylonians)	. at the Dionysia	426
Ἀχαρνῆς (Acharnians)	. . . . . Lenaea	425
Ἴππῆς (Equites, Knights)	. . . . . Lenaea	424
Νεφέλαι (Nubes, Clouds)	. . . . . Dionysia	423
Σφήκες (Vespæ, Wasps)	. . . . . Dionysia	422
Εἰρήνη (Pax, Peace)	. . . . . Dionysia	421
Ὀρνίθες (Aves, Birds)	. . . . . Dionysia	414
Λυσιστράτη (Lysistrata)	. . . . . Lenaea	411
Θεσμοφορίάζουσαι	. . . . . Dionysia	411
Βάτραχοι (Ranae, Frogs)	. . . . . Lenaea	405
Ἐκκλησιάζουσαι	. . . . .	389 or 392
Πλούτος (Plutus)	. . . . .	388

ARISTOPHANES THE POET

11. To say that Aristophanes as poet of comedy measured up to his city and his time is as superlative praise as can be uttered. For he lived in Athens and at her prime, when more human genius seems to have been "released"—as we say of the explosive power of dynamite—than at any other period in the world's history.

12. In this judgment of Aristophanes the poet all happily agree. From minute students of rhythm, diction, and poetic form we hear of his sensitiveness, variety, and mastery; from dramatic critics, of his invention and of the flexibility in his hands of the traditional moulds of comedy (parodos, agon, parabasis). Lovers of nature and poetic fancy can compare him only with Shelley and Shakespeare. His wit has been measured in all the semitones of its gamut from sheer buffoonery to lightest innuendo. His humour is found to be, not of one vein like that of Rabelais or of Mark Twain, but universal as Shakespeare's. Pathos he had rare occasion to display in comedy; but whenever touched, it is genuine.

13. His plays and characters alike are as clear-cut in their outlines, leave as distinct an impression on the mind, as Gibraltar or an eclipse. Once read, they cannot possibly all fall together or fade out into monochrome, as arguments and characters mostly do in Plautine comedy. Aristophanes retains too much of the flesh and blood of his Athenian originals for that. They are Cleon, Socrates, Euripides, that we see before us—a trifle lurid indeed in the curious coloured atmosphere of Old Comedy, and fantastic as the figures of a puppet-show, yet still quite real and breathing.

14. At the same time, despite their reality, we feel that Aristophanes is no realist. Behind those caricatures of the demagogue Cleon, the philosopher Socrates, the poet Euripides, we see peering out the universal Demagogue, the standardized Charlatan-Philosopher (our modern professional "Educator") and the

ever recurring Poet of the *fin de siècle*. Aristophanes is, therefore, an idealist and his function high. We are led to prefer the good because of the disgust which his satire has inspired within us for the bad. Tragedy's office is high in presenting us Heroes; but Comedy's Humbugs offer useful supplementary warning to those who would lead a sober and wary life.

15. We may, then, by common consent set down Aristophanes as one of the great poets of the world; but what are we to think of him as a man? Before attempting an answer it will be necessary to recall briefly the world and the times in which he lived.

CONTEMPORARY ATHENS

16. "The one century of Athenian greatness from the expulsion of the Tyrants [the Pisistratids in 508 B.C.] to the defeat of Aegospotamos [405 B.C.] is worth millenniums of the life of Egypt or Assyria."* In that century Athens essayed the experiment, brief but incomparably brilliant, of imperial self-government. Aristophanes was born at the climax of her democracy's success, reached young manhood at its ticklish turning-point on the death of Pericles (429 B.C.), and survived by twenty years its huge and mournful proved failure, when Lysander levelled the walls of Athens to the ground and set up the rule of "the Thirty" (403 B.C.).

17. But the character of the tiny Democratic Experiment organized by Cleisthenes in Attica 508 B.C. had suffered much change before the birth of Aristophanes. To the men of that small district, less than Rhode Island or Cornwall, had fallen the chief glory of the victory over Persian perils. Under Athens' leadership the chief Greek cities of the eastern Mediterranean had leagued themselves to drive back and keep back that same Persian host. The superiority of her fleet was such that most cities of this Delian Federation preferred to pay to Athens a stipulated sum for performing this duty rather than furnish their own quota

* E. A. Freeman, *Hist. of Federal Government in Greece*², p. 40.

to a federal fleet. These contributions (*φόροι*) poured into Athens' coffers more than sufficed for the needs of the League. The surplus went to the adornment of the city, which the ambition of Pericles had determined should be in splendour of soul and body the capital city of all Greek peoples and the ideal of the world forevermore. Her own resources from the silver mines of Laurium and the gold mines of Mount Pangaeus were enormous. With her navy supreme she controlled commerce and forced the payment of laggard contributions from the allied cities, which in time fell to the status of Athenian subjects.

18. And now the sovereign people and their "Olympian" leader Pericles became drunk with power. They dreamed of world-wide empire. To the east lay the Euxine, Caria, Cyprus, Egypt; to the west, Sicily, Etruria, Sardinia, Carthage, and in the farthest distance, the Pillars of Hercules. Why not subdue it all — the great Midland Sea — and gather tribute for Athens, goddess of wisdom and war? Thus content gave place to craving, and power begot insolence. Those who had been known as Liberators now became Tyrants. — In the midst of this change from the democratic to the imperial spirit Aristophanes was born.

19. But this change of temper and behaviour in Athens wrought a change of feeling toward her in the League. Because of her oppression, arrogance, and terrible efficiency, most of her friends and allies became her jealous and sullen or her active enemies. In 431 B.C. came the crisis — the Peloponnesian war, which for twenty-seven years wasted the bodies and corrupted the souls of a whole generation of Greeks, fighting no longer for freedom and civilization against barbarians, but (under the lead of Athens and Sparta, the embodied principles of democracy and oligarchy) struggling for headship among themselves. A pitiful fall, indeed, from the highest plane of battle to the lowest, due to the unmeasured ambition of one man — the Napoleon of antiquity — to make for himself an everlasting name.

20. But the principles of democracy and oligarchy divided not merely all Greece into two hostile camps; they divided each city

against itself. Especially within the walls of Athens were the Few "learning by suffering" the violence and weakness, the ignorance and arrogance of the Many. With "sycophants" ever hounding them, the state ever ready to confiscate their property and judicially exile or murder them, it is no wonder that the rich and oligarchic would have welcomed the overthrow of the Democracy and at various times secretly conspired with the enemy, nor on the other hand that the dread of this latent treason was never absent from the masses. Too often had city gates been opened from within to the foe without. — And this was the salubrious air, poisoned with suspicion and sedition, that the poet Aristophanes, lover of frank open-heartedness, must breathe during all his life.

21. And after the war began, there was another split inside loyal Democracy itself, not on the constitution, but on the war-policy. Athens, while easily mistress of the sea, was weak on land, hence for many years saw or expected to see, each spring, an invasion of her territory by the enemy. The farmers of Attica were thus forced to abandon fields and homes, and live like "squatters" within the city, occupying the commons, the sacred enclosures, stifling hovels, earthen wine-jars, crannies, or shelving suspended from the walls. Athens the city became a fortress. To add to the misery of this quarter-million of crowded humanity, the plague came, heaping the streets with corpses and setting loose all the demon passions of desperate men.

Naturally, therefore, the people found themselves split into two fierce chief factions — the one for war, the other for peace, the war-party urging that the existence of democracy itself no less than of its empire was at stake, the peace-party spelling nothing but ruin in the continuance of the struggle, and willing to share with Sparta the headship of the Greek world, as Cimon had advised so long ago. — From the midst of this grim huddle of plague-stricken vehement debaters the poet Aristophanes, lover of the country, must look abroad over desolate fields and felled olive-groves, and make merry comedies.

22. Such were the greater fissures showing themselves most

visibly in the solidarity of Hellas at large and Athens in particular regarding constitutions and policies. But there were others that threatened the integrity of the Athenian state and its ideals even more seriously. For these others split up and broke down the very character of the citizens themselves.

23. The ancient city-state (*πόλις*) of Greece resembles a glacier. Originating in some high and isolated glen, compact and homogeneous, its progress for long years imperceptibly slow, the greatest dimension and strength of a glacier are seen just as it emerges in some suddenly broadening valley. But here opportunity without and strain within shatter it with rift and crevice laterally and perpendicularly, till it lies in ruins on the plain, though alas! in these latter stages only are its grandeur and iridescent beauty at their acme.—And so in Athens the rifts of change opening in the seventh and sixth centuries had grown wider after the Persian wars, and now, in the time of Aristophanes, were loud-cracking chasms. The time for the rainbow colours of its dissolution was at hand.

What these disintegrating changes were must be considered at least in part, if we are to understand the Athens of Aristophanes.

24. First, the solidarity of the old Attic stock was gone. Literally, the blood of the folk itself was gradually changing. While thousands of citizens were slain in foreign wars, thousands of foreigners, on the other hand, were coming to reside in Athens and the Piræus, attracted thither by opportunities of business and pleasure alike, as well as by the exceptional ease of obtaining, if not citizenship, at least all other privileges.

There had been, further, a large mixture of foreign blood by concubinage with foreign women and slaves. Add to this a large slave population of exceptional intelligence and treated with exceptional leniency and privilege. This high proportion of foreign population to native would have inevitably altered the tone and temper of society, even had the blood remained pure and citizenship been strictly guarded, which was not the case.

25. Also the spirit of the people was transformed by their

acquisition of empire, as has been already noted. Restlessness marked all their activities, and during the Peloponnesian war cruelty replaced their habitual mildness.

26. Changed also for the worse was the very ideal and goal of their democracy. Pericles, its tyrant, had found it composed of self-respecting, self-ruling freemen; he left it a body of self-seeking pensioners. For in his ambition to be the chief man of the state, he forgot his noble birth and its obligations; he forgot the higher possibilities of his natural eloquence and the lofty philosophy he learned from Anaxagoras — or rather he made use of these advantages to obtain his end. Falling in with the natural trend of every democracy, “he gave loose rein to the people and shaped his policy to their pleasure” (Plutarch). With Ephialtes he forced the ancient court of the Areopagus to yield its chief functions to jury-courts. With the pleasing doctrine that a patriot’s services to his country should be remunerated, he instituted the payment of jurymen. With eloquence equally effective he held that the people’s money must be returned to them — hence free theatre-tickets, festivals, and feasts, hence public baths, public physicians, public buildings — though it happened that “the people’s money” was in good part the tribute paid in by the subject cities for a definite and quite different purpose.

27. It is true that on winning undisputed headship after the ostracism of Thucydides the son of Milesias, Pericles himself suffered a change, and would have restrained the populace from excesses had he been able. But it was too late. The old idea of democracy and of the very function of government in general was lost. After Pericles’ death it was a question whether the leaders led the mob or the mob its leaders.

28. From intercourse with foreign lands innovation was creeping also into the language of the Athenians, as into their mode of life and dress. Their fashion in these things became, we are told, a composite, gathered impartially from Greeks and barbarians alike. Dialect was mixed with dialect, and much “broken” Athenian must have been heard from the lips, not alone of foreign metics

and slaves, but of citizens returned from wars and residence abroad.

29. In dress, the long linen chiton of Ionia, worn not long since by dignified Athenian gentlemen, had given place at last to the shorter, business-like chiton of the Dorians; and democracy demanded that all should dress alike — metic, master, and slave. So, too, the hair was cut short, and proud topknots fastened with golden "grasshoppers" must come down.

30. At the same time, however, the importation of foreign novelties and luxuries had set in — cloaks and slippers from Persia, salves, fruits, peacocks, ivory, and rascally slaves. And boys went to school "bundled up in cloaks," no longer facing the weather *γυμνοί*, as in the days of Marathon. Simplicity was yielding to display, hardy endurance to effeminacy. Life's ideal in Athens was perpetual holiday — until the war came.

31. Perhaps it was also from evil communications that the manners of Athens became corrupted; at least, the older standards were passing away. Orators like Cleon could forget dignity of bearing and tuck up himation to gesticulate and bawl, yet with no loss of prestige in the eyes of Democracy. Outlanders might not know how to don the cloak, yet Democracy "did not care." Children could snatch at table, "talk back" to their parents, call their father "Methuselah," and forget to yield their seats to their elders; yet this was all part of the imperial programme.

32. In Music too a notable change is going on. It can now boast its own hall, the Odeum (*Ὀιδεῖον*), built by Pericles. It breaks away from its bondage to the words of the ode, and develops a florid type both instrumental and vocal, which is beyond the unpractised *ἐλεύθερος* and *ιδιώτης*, and requires the professional musician or even the virtuoso. Phrynis has "introduced a certain special twist" (*ἴδιον στρόβιλον ἐμβαλὼν τινα*), and within a quarter-century his pupil Timotheus — after the invention of sinuous vocal runs that recall the minute activities of busy ants — will boast of leaving Phrynis behind, playing a lyre of eleven strings as against the ten of his predecessors.

33. Thus the whole concern of the art is to tickle the ear and nothing more. It has lost its hold upon social life. To sing merry songs at a banquet is thought antiquated. If young men sing at all, it is not the old songs of Stesichorus, Alcman, or Simonides, but some scandalous thing from Euripides, or a loose serenade or love song by the popular Gnesippus. Music and morals are divorced, to the infinite loss of each.

34. As for Poetry—the Epic has long since ceased to be a living form of expression; the various types of Lyric (hymn, threnody, paean, dithyramb) being all fallen together have lost character and gone up in floating windy bombast; the Drama, in the hands of Euripides, “bard of legal lingo,” has sunk to the prose level of daily life in thought and action as well as diction.

35. The light spongy vacuity of the lyrics of Aristophanes’ time, it was formerly thought, had been much exaggerated in his parodies of them. But in the year 1902 there was discovered in Egypt a fragment of a *nome*, the *Persae*, composed by Timotheus, the famous contemporary of Aristophanes, which makes it probable that the comedian’s “parodies” are actual quotations, and his “exaggeration” rather an understatement of the incredible insipidity to which lyric poetry had come.

36. Tragedy, having the heroic taken out of it, and being “humanized” with modern men who argue in Athenian and dress in rags, must be also made sprightly in movement. Hence the dialogue of Euripides’ plays is no longer timed to the slow iambic trimeter of Aeschylus, with normally twelve syllables to the verse, but is hastened to fifteen or eighteen syllables.

37. Nor does the interest centre longer in the ancient oft-told myths now disbelieved, but in the complications of the plot, in the psychology of Love, in overcharged scenes of pathos. In fact, tragedy, while retaining its outward form, has within been utterly transformed, if not de-formed. Whereas it had once excluded what of life was not fit for its ideal aim, “the bettering of men,” it now admits the ugly, base, and little along with the rest, as all alike belonging to the world of things as they are. It has thus

ceased to be religious and has become secular. For the rising generation Aeschylus, the "noisy incoherent mouther of big phrases," has been dethroned, and Euripides is king.

38. In brief, poetry had had its day. Song had descended from her chariot to walk as prose (*πεζή*). (Poetry is an expression of feeling poured out at such temperature as to take rhythmic form and exercise the selective power of a crystal or other organism upon the material presented to it for self-creation. But reason, science, intellectualism, knows no such spontaneous process. It is analytic, not creative. It lowers temperature below poetic heat. If art exists at all after reason ascends the throne, it is "Art for art's sake," not for the Heart's sake.)

39. Also the old Education cracks asunder. Not long ago its whole content had been so simple: for the head—reading, writing, and counting; for the heart—music and poetry; for the body—gymnastic and athletic games; and all these for all alike. But now the contestants in athletic games are professional and brutalized gymnasts trained by specialized exercises and on special diet. The gymnasia are left empty or have become lounging places for gossip. The sport of rich young fashionables, such as Alcibiades, is horse-racing. As for head and heart, the older training is now merely preparatory to the higher "college education" imparted by the Sophists, professors of learning, who for high fees teach rhetoric, grammar, history, civics, a modicum of science, and general excellence (*ἀρετή*).

40. This training will fit young men for public life, forensic leadership, imperial statesmanship. They are taught to question, reason, debate, subtilize (*λεπτολογεῖν*), and make much of nuance; they are taught invention of argument (*εὐρεσις*); they must have wit to ferret out motives, to argue from probabilities, to strike off maxims in alliteration, antithesis, parechesis, to compose moving appeals for pity, perorations, proems, and the rest. They hear how it is all done in the law courts, the assembly, the market-place, even in the tragedies of Euripides, who is master of the art and idol of the youthful generation. In a word, there is a brilliant

first nascence of the intellect, which, repeated in later times in Italy, we call the Re-naissance.

41. Imperial Intellectualism divorced from republican morality and simplicity — that is the mark of the age. The exercise of the reason becomes the highest function of man. The watchwords are λογισμός, σκέψις, σῆσεις (calculation, speculation, comprehension). The new ambition is to be esteemed clever (δεινός, σοφός, δεξιός), and witty or elegant (κομψός). The new activity is to challenge all statements with a pert τί λέγεις (what's that?). Pericles will spend a whole day debating with Protagoras the cause of the death of Epitimus in an athletic contest — was it the javelin accidentally hurled, or the thrower of the javelin, or the stewards of the game whose carelessness had made the accident possible? The young Alcibiades will argue with his guardian Pericles on the definition of Law, and will prove to him that law is but the compulsion of the stronger put upon the weaker, whether named democracy or tyranny.

42. But all this was for the fewer rich, not for the many poor and stupid. Hence came now the great cleft between educated and ignorant, which, whenever appearing, isolates near neighbours and somewhat de-humanizes society — suspicion (mingled with envy and a slight fear) on the one hand, contempt on the other.

43. Morals, also, must pass through this fiery furnace of inquisitorial dialectic to come out de-natured, *i.e.* de-moralized, or, at least, changed. Morals (τὰ ἠθικά) are the traditional habits or *mores* of a people which are practised unthinkingly by all, taken unchallenged, as a matter of course, like air and food. Only when confronted with differing habits of other people or with altered conditions at home are they suddenly called upon to give the countersign.

44. Athens in Aristophanes' day was demanding the countersign, the *raison d'être*, of every mortal and immortal person and thing alike. Nothing was taken for granted. Agreement or disagreement with tradition was no longer the standard of right and wrong. The individual must judge for himself, must follow his

own reason. As in sense-perception, so in morals: "Man the measure of all things"; "as things appear to me, so they *are* for me — as to you, so for you." Euripides' metrical version of this, applied to morals, was received in the theatre, we hear, with acclamation:

τί δ' αἰσχρόν, ἢν μὴ τοῖσι χρωμένοις δοκῇ;

"What's filth, unless who does it thinks it so?"

(BROWNING.)

45. No, men must live, it was argued, according to Nature (*φύσει*), not Convention (*θέσει*). Self-interest was to be the basis of the new morality. The aged Cephalus down at Piraeus might have lived by the simple rule, "Pay your debts to gods and men and tell no lies" — a rule perhaps sufficient for his day. But life was more complex now. The existence of the gods was not so sure; and then there were lies and lies — of different colours. As for Law — who made it? But no matter, whether by the strong Few for the weak Many or the other way, its makers were all now dead, and it was made for an ancient world, unlike the present. Times had changed; the Athenians must change with them.

46. And so they did, here too following the lead of their "Olympian." For example, in the matter of divorce: Pericles, having taken to wife a divorced woman and "not finding his married life pleasant," as Plutarch tells us, put her away and took up with an emancipated woman of the time, Aspasia, famous courtesan of Miletus. Also in the wealthy Callias-Hipponicus family the morality of the Enlightenment, based on Reason and Nature, was found a convenient thing for either divorce or bigamy, as it "seemed good" to the individual. Nor was Emancipated Woman long in appearing on the stage. Euripides presented her about 435 B.C. in the person of Phaedra; but the public was not educated to quite such public shamelessness in the sacred precinct of Dionysus, and the piece had to be revised.

47. In embezzlement on the national scale Pericles was again leader. When Thucydides, son of Milesias, protested against

the use of league-funds for Athens' private purposes, it was Pericles who argued that if Athens furnished the stipulated protection to the cities of the League with such economy that there was an annual surplus, then that surplus was hers to spend as she would, whether in the erection of temples and propylaea, or in providing shows and pensions and salaried offices for her citizens. Her citizens agreed with the cogent Pericles; Thucydides was ostracized for criticizing imperial policy; and embezzlement, if not committed as often as charged, became at least a plausible charge from that time on.

48. Bribery is own sister to embezzlement. And once more Pericles is credited with a statesmanlike specimen of it in secretly "persuading" the invading Spartan king, Pleistoanax, to go elsewhere, rendering account later to the city with the famous phrase, "spent for necessary purposes." Certain it is that no charge is commoner against public officers than bribe-receiving (*δωρο-δοκία*). In 409 B.C. the bribery of a jury was achieved, when Anytus, later the chief accuser of Socrates, procured thereby an acquittal for himself — the first instance of the kind, if we may trust Aristotle.

49. In one other highest matter — her Religion — Athens had to suffer change. Her far-wandering sons had learned strange cults abroad, and metic foreigners and slaves had brought with them their several outlandish divinities. "After the Persian invasion came an invasion of foreign gods" — Hyes, Sabazius, Kotytto, Bendis, Adonis, *et al.* from Thrace, Phrygia, Cyprus, and elsewhere. At first these unsavoury newcomers were worshipped in private circles (*θίαισσι*). Their initiatory and other rites, accompanied by drum, flute, tambourine, and other apparatus, were, so far as is known, orgiastic and lascivious, and always remained alien to the Greek spirit of moderation and order. Yet despite their character and the ridicule of the comic poets, they obtained some degree of public recognition and a considerable popularity among Athenians of the lower class and rich *débauchés*, such as Alcibiades.

50. But two dangers threatened the Olympian gods more grave than barbarian inroad: decay was laying hold upon them from

within, and philosophy was dissolving the very foundations upon which they stood.

51. Decay indeed is incidental to all divine ideals formed by men. A "twilight of the gods" is ever taking place, that other suns may rise. As Cronus by the old myth had yielded to Zeus, so in Athens at least Zeus had long since yielded precedence to Athena and to the universally popular god of Thrace, Dionysus. The festival days of Zeus in the Attic calendar had become in Aristophanes' time few and unimportant. His Diasia, Pandia, and Diipolia were antiquated and ridiculous as compared with the brilliant and almost secular Panathenaea and especially the dramatic festivals of Dionysus, whose blessings indeed could be celebrated at any season in private circles.

52. Yet already the religion of Dionysus, being emotional and one of ecstasy, of abnormal frenzy, had gone the way that all such religions take—toward mysticism among choicer spirits, toward licentious superstition among the grosser. The particular form of the Dionysiac cult that ran to these excesses professed to be a revelation and claimed as its founder the mythical priestly musician of Thrace, Orpheus, who had descended to Hades to bring back his wife. (Who could better reveal the mystery of "the silent land"?) Orphism made its appeal as an evangel to the individual, not to the tribe or city; each must save himself. (What could be more timely in the days of democracy?) It attempted a higher re-interpretation of the rude rites freshly imparted or handed down (with Greek modification) from Thracian barbarity, *i.e.* they were to be understood symbolically—a well-meaning procedure, but full of insidious peril for old ritual. For example, it seems to have groped after an ideal of moral purity, symbolized by the ceremonial purification of an immersion in mud with subsequent off-scraping. In its *ὀμοφαγία* (the eating of the raw flesh of the victim) it saw a service commemorative of the fate that befell their god Zagreus-Dionysus at the hands of the Titans and a symbolic means of becoming one with divinity. In its physical abstention from flesh-food (originally some taboo of savagery) and

from other things, as eggs, beans, and woollen shrouds, it probably imagined a spiritual abstinence, an ascetic means for gradual separation of the soul from this prison or tomb of the body.

53. But while symbolism and mysticism for choicer and understanding spirits is a religious aid, it but thickens the darkness for beclouded souls. A misunderstood metaphor will reduce any matter to chaos. Nor, for beclouded souls, was symbolism the only or the most harmful part of Orphism. It aspired in un-Greek fashion to dogmatize and furnish a body of doctrine, a creed. Its cosmogony began with the creation of the world from Night, whence an Egg, whence Eros, whence in due time all other gods and things. Its eschatology pictured a hereafter, wherein all who in this life had been initiated by mud bath and other hocus-pocus into its mysteries should enjoy an everlasting banquet, while those who had refused such prophylactic means of grace were to lie in the darkness of Hades in everlasting mire. But redemption therefrom could be secured for the dead, if their living relatives underwent vicarious purifications. A further pleasant doctrine was that by certain magic formulas (*κατάδεσμοι*) one could enjoy vengeance on his enemies without risk to himself.

54. All these doctrines, initiations, blessed hereafters, redemptions, formulas, and also fortune-telling, could be had for small fees from any of the mendicant priests, who travelled about with their Orphic books from hovel to hall, terrorizing or wheedling the credulous with threats or hopes concerning the unknown. Thus for the ignorant had the religion of the Olympians suffered inner decay and was becoming darkened with quaking chthonian superstition.

55. And now as to the foe without. In Ionia, a century and a half before, there had arisen that universal solvent of religious feeling (as also ultimately of religious rite), the free interrogatory spirit of knowing, *i.e.* Philosophy. Among the earlier and wiser few, even down to the times of Herodotus and Sophocles, that spirit could remain, and did remain, with perhaps few exceptions, reverent toward traditional belief. For the theories of the first

philosophers on the material of the universe, as water or air, still left room for the operation of the gods. The problem of existence, it is true, confronted them as grimly and as sphinx-like as it did the younger generation. But their rationalism was sober; they did not care for consistency's sake to push it to irrational lengths. They had faith that all was well beyond the horizon even though unseen. Hence Sophocles and Herodotus, reverent in their reasonings, met the sorrows of life and its final day, not with the proud scorn of later Stoicism nor with the shrill and rebellious outcry of Euripides against Fate, but with the quiet bearing and bravery of Leonidas and his gentlemen-heroes at Thermopylae, with the unshaken faith of their childhood in divine providence.

56. But for men born after the Persian wars, when both democracy and philosophy were widening and meeting, this reverent attitude toward the gods was becoming more difficult. The theory of a democratic Nature *natura, nascor* = φύσις, φύω) by which all things merely happened or "grew" of themselves, like Topsy, was laying claim to ever wider fields of phenomena hitherto directly controlled by the regal gods. — For example, lightning, once the dread instrument of Zeus for punishing impious boasters such as Capaneus and Ajax Oïleus, was now more rationally held to be due to a merely "natural cause" (whatever that phrase may mean), viz. the bursting of a cloud by the enclosed hot air. Again, physicians of Cos were now offering treatment of disease based on their observation of facts, yet only timidly and as ancillary to that of the god Asclepius, who was not so easily to be thrust aside. And Hippocrates, the Father of Medicine, born about 460 B.C., thought that by study of the rising and setting of the stars a physician might know beforehand whether any season would be healthy or sickly, and hence strongly recommends the new science of *μετεωρολογία*. Yet what Athenian did not see that this was invading the high domain of Zeus, was searching out his mind and dissolving him to nothing? Indeed so far as religion was concerned, he was reduced to nothing, not by implication but directly, when Diogenes of Apollonia proclaimed "the father of gods and men"

to be but air or aether.—And these are but a few of the many scientific hypotheses on Zeus, the world, and its details, put forward during this springtime of the human intellect.

57. Nor were such ideas longer esoteric. Democracy recognizes no privilege. Not only had Pericles found the philosophy of Anaxagoras a valuable political asset, thereby being aided to obtain and retain for forty years his leadership of the democracy; but any one who wished could buy Anaxagoras' book in the market cheap—"for a drachma at the most"—and could read therein that *ἥλιος*, to whom old-fashioned folk still said their prayers, was a fiery stone and not a god. And in the theatre all could hear in the tragedies of Euripides, the "scenic philosopher" and close friend of Socrates, an almost wearying repetition of the Diogenes-doctrine—the identity of aether and Zeus. And on payment of the 100-mina fee one might attend the lectures of the great public teacher Protagoras, who on the subject of religion would purse his lips to say: "As for the gods I cannot say whether they exist or not. The question is obscure, man's life is short." And Gorgias, the greatest rhetorician of the day, went to the extreme of agnostic dogmatism in denying existence to anything; "or granting existence, we cannot know it; or granting knowledge, we cannot convey it." Critias indeed, one of the infamous "Thirty," professed to explain how belief in the gods had arisen: they had been invented by some clever man to frighten bad people with, scarecrow-fashion. And so now in full chorus against the further sway of these bugbear-deities was heard the voice of Diagoras the atheist, the voice of Euripides from the masks of his players, the voice of the sophists from their "university" lecture-rooms, the voice of the philosophers shielded by the patronage of Pericles.

58. Thus we see that already the conflict between Religion, Superstition, and pseudo-Science was begun. Orphism would sublimate old rites and gods, Philosophy would eliminate them altogether.

59. What, then, was the Athenian of average intelligence to believe concerning these gods with their temples, altars, priests,

festivals, soothsayers, and oracles? Was it all delusion and fraud, as Diagoras said? Could their divinities be so immoral as Xenophanes had bitterly sung? Was their ritual absurd enough even for parody, as Alcibiades was reputed to think? Did thunder, lightning, drought, and all sudden events come about by "natural causes" and not by fiat of Zeus, as the new philosophy taught? Should one therefore give it all up? — Or, on the other hand, should he join the Orphics in celebrating more ritual and not less, if he was to be saved from everlasting mire? — Or, perhaps, the noble and religious-minded Sophocles was nearer the truth in vaguely desecrating and humbly submitting to one Great Spirit rather than to the many gods of elder times. — Or, amid such doubts, would it be better after all to stick to their ancient *Βουφώνια* and *Διόσια*, even though one did not just know the meaning of the foolish rites therein performed? There was Herodotus, still a believer in soothsaying — though it must be admitted that he was now an old man and hardly abreast of the times. But then there was Nicias, so devout as to keep a soothsayer in his house — only Nicias was certainly a faint-heart, if not a downright coward. At all events, Pericles was modern enough, being patron and pupil of the New Learning; and had not he intrusted an important part in the founding of Thurii to Lampon the exegete of oracles? Still, Pericles was . . . a statesman. Whom *could* one trust?

60. Among all his ties with the past, whether his personal childhood-past or his ancestral, Religion is the tie that man breaks last. Free of speech as Athens was, hospitable as she was to foreign cults, rationalized as she had become in dress, diet, warfare, art, government, and morals, yet she could not see her gods melt into air without protest. Those ancient ideals of Hellas, though entering twilight, were still too bright on the gleaming ridge of Olympus to be allowed to fade into utter nothingness.

61. Hence it was that when Diopeithes the diviner proposed a law about 432 B.C. by which summary action could be taken against "those who denied the gods or taught theories concerning

the heavenly bodies," the Athenian people passed it, and within the space of one generation, on the charge of impiety in one form or another, prosecuted and variously disposed of Phidias, Aspasia, Anaxagoras, Protagoras, Diagoras, and Socrates. And Alcibiades was recalled from the greatest expedition ever sent out by imperial Athens—and to its ruin, be it noted in passing—merely on the suspicion that he had been guilty of profaning the Eleusinian Mysteries.

62. And yet in time Alcibiades was forgiven; and in a lot-drawn jury it was only a small majority that condemned Socrates to death.—Evidently in religion, as in all other matters, Athens was divided and splintered into fragments. Individualism had arrived. Already it had given birth to its "lion," Alcibiades, the noble cultured Egoist, the powerful, brilliant, de-moralized traitor—and Athens knew not what to do with him. The battle of Lucifer, the Uebermensch, *versus* the State, had begun. *Sauve qui peut*.

ARISTOPHANES THE MAN

63. And now, to return to our earlier question, what of the man Aristophanes in this rushing torrent of change? Does he go with it, or withstand it? The chief of all questions concerning any man is just that—his attitude toward the outer world, his reaction upon it. Therein we hope to find his inner self.

64. But Aristophanes' attitude is peculiarly difficult to ascertain. He seems the frankest of mortals, yet in truth for us he is concealed behind many masks—that of Oblivion, of the Dionysiac festival, of Old Comedy, of the characters in his own comedies, that which he wore (as every one does) to screen the various selves within him from each other, and that finally of pre-Christian paganism. Let us briefly note these masks.

65. Oblivion has swept away three fourths of Aristophanes and all the forty-one other poets of Old Comedy, save a handful of quotations and the titles of 275 of their plays—a fraction only of the whole number produced. From lack of material, there-

fore, it is impossible to form a competent judgment of the poet by comparison with others of his guild.

66. During the Dionysiac festival, as in the Roman Saturnalia or on our own April Fool's day, he who took any word or deed seriously did so at his own risk. Drunkenness was the disorder of the day, even Plato allowing it in honour of the "god who gave wine." The comedians suspended for the moment the law of gravity, and all the world stood topsy-turvy. How then are we to get at the man Aristophanes for all the other days of the year, when all we have left of him are the frolic poet-words of carnival days? Appeal "from Philip drunk to Philip sober" is reasonable; but Philip sober in this case is not on record. Hence we can only hope that on these days of special licence, when any one could insult anybody and pay off old scores with impunity, some true words were spoken in jest, and that Philip was not so daft as he feigned.

67. Of the other comic poets fragments enough remain, scanty as they are, to show that they all ridiculed much the same things and people in much the same dramatic forms, costumes, metres, characters, and from quite the same angle of comic and distorting fancy. This means that the ample mask of Old Comedy had a set grimace, a professionalized squint, to which those jovial forty-two must have accommodated themselves, and behind which they were safely merged. How then we are to fix just Aristophanes' personal angle of observation through those wry eyes of the Comic Muse, is a question in mental triangulation not easy of solution.

68. He enjoys further the concealment of every dramatist who speaks by ventriloquism through all his puppets and leaves his audience to divine through which puppet it is that he speaks for himself. — Probably, too, as a satirist of superlative wit, he rejoiced in a greater number of distinct selves than any of the versatile Athenians then living, and would have been puzzled himself to introduce us to the true Aristophanes.

69. But in one regard — the obscenity of his plays — he with

all the world of his time is so effectually removed from us by the barrier of lustful paganism, that it is doubtful if any modern who is not decadent can fully penetrate to the old feeling, and judge without prejudice.

70. If then this man is hidden behind a shield almost *ἐπταβόειον*, let us not hope to draw him forth at once, but advance cautiously, noting by the way what would seem to be the over-hasty conclusions of some who have preceded us.

71. The prime question is the poet's sincerity; are his words at any time the sincere expression of his own views?

72. The historian Grote, staunch defender of democracy, who entertained the mistaken notion that Aristophanes was hostile to it, saw in the poet a mere professional jester presenting himself "to provoke the laugh, mirthful or spiteful, of the festival crowd — assembled for the gratification of these emotions, and not with any expectation of serious or reasonable impressions." Others again inform us with a knowing look that Aristophanes "was a dramatist competing for a prize."

73. Certainly if we degrade the poet to such levels of motive as these, we may drop the search for his true self at once; for the study of a clown's true self is hardly worth while. But we cannot so degrade him without ignoring history. His facts and judgments are too abundantly confirmed, barring comic exaggeration, by Thucydides, Xenophon, pseudo-Xenophon, Lysias, Plato, Aristotle, and others. Unless, therefore, we are ready to throw all these out of court as partisans or jesters, we must admit that there is some gravity even in the gayest farces of our poet.

74. Another attack is made upon his political sincerity by Couat and Holm. He and his comic brethren, they say, were all in the pay of the oligarchs, and took their "word of command" to satirize democracy. — Of all baseless views of Old Comedy, this is perhaps the one most obviously so. Old Comedy did indeed assail the demagogues of democracy from Pericles to Cleophon, together with their policy of imperialism, war, and self-aggrandizement. It attacked also the faults to which democracy and de-

mocracy's institutions were prone, *e.g.* its procrastination, its fickleness, its litigiousness, the proneness of the ecclesia to follow the latest and loudest demagogue, to pass ill-considered decrees (*ψηφίσματα*), to elect to office mere youngsters, to elect as generals men of no military fitness, and the proneness of the courts to give ear to the "sycophants" and decide by passion. Once, also, Aristophanes exclaims at the decadence of polite manners due to democracy. But satire of the imperialistic ambition to govern others is not an assault upon democracy's ideal of governing itself. Advocacy of peace by relinquishing an unjustifiable position is not tantamount to the overthrow of the government. Nor is criticism of democracy's faults and democracy's demagogues disloyalty to its principles. A discriminating reader of Aristophanes will therefore agree with Whibley that "there is no trace of anti-democratic feeling in his works." — It should be further noted that the comic poets are impartial in their satire; if they flee at democracy incidentally, they flout the rich aristocrats and oligarchs as well, both individually and collectively. The idea, therefore, that these latter gentlemen salaried two score merry jesters for the purpose of ridiculing the democrats only to be ridiculed themselves, shows pleasant wit but is hardly a probability.

75. Admitting, then, with most scholars, that some of the views and arguments found in Aristophanes' comedies may have been sincerely held by the poet himself, let us next try to discover what these are; and first regarding Government.

POLITICS

76. As is well known, his plays are full of praise for the good old days of the poised democracy that had won victory at Marathon, and full of blame and ridicule for the headlong democracy that succeeded. Is this Aristophanes' own attitude, and shall we then regard him as an old-fashioned conservative democrat? We cannot unhesitatingly affirm it; for, since all poets of Old Comedy seem to have taken the same position, it is possible that the true

Aristophanes may be hidden behind the profession's mask. It would not do to offend a conservative democratic audience with either oligarchic or radical democratic doctrine.

77. But were the Athenians indeed conservatively democratic in the theatre, seeing that in the *ecclesia* they were radical? Croiset has made it fairly probable that they were so. — For the country-folk, always conservative, were sure to attend the festivals, even though neglecting their civic duties in the *ecclesia*. The townspeople and the rabble of Piræus might, in the absence of the farmers, carry radical measures by heavy majorities on the *Pyx*; but in festival time only conservative doctrine could win applause. — While it is true, therefore, that Aristophanes, as a poet "competing for a prize," may have written to please a conservative audience, though himself a radical; yet it can hardly seem probable, when we reflect on the one hand that through his whole life his plays were always for peace and against war, always for mild treatment of the allies and against imperialism, always for reconciliation between Athenian factions as well as Greek states, and against acceptance of Persian gold or Persian alliance, and on the other hand that the country-folk were for many years of necessity present in the *ecclesia* (being shut up in Athens), that consequently the decrees of the *ecclesia* were not always those of a minority but the expressed will of an absolute majority, that further the policy of that majority was, on the whole, for war and not for peace, for imperialistic treatment of the allied cities and not for mild treatment, for Persian gold whenever it could be had and not for Panhellenism. His plays, therefore, must have often confronted a hostile audience — a deduction strongly confirmed when we observe with what caution, with what preparatory or accompanying jests, the poet delivers himself of some sentiment or argument apt to be displeasing to his hearers. — If, then, we find the poet taking the risk of losing both laugh and prize, we are justified in believing that he does so because he is expressing his personal conviction and holds that to be more important than the winning of applause.

78. But it is often urged that Aristophanes could not have been a democrat at heart, because his whole tone is aristocratic, because he never tires of jeering the low fellows, the base-born, the market-loafers, the ignorant, the ill-mannered. This fact, however,—and fact it is,—only shows that the poet's ideal of democracy was of those other Marathonian days, which did not confuse civil with social equality, when sailor-lads knew and obeyed their betters, when different social levels respected each other and themselves, when to prove himself a democrat a man needed not to forget that he was a gentleman. On the other hand, too, our poet is as ready to jeer your elegant popinjay as your low fellow; so that he exhibits no partisanship in this respect, excess both ways being equally droll.

79. But again it is urged that Aristophanes was no democrat, else would he have shown more bitterness than he does in the *Frogs* toward the oligarchic conspiracy of 411 B.C., and never would he have hinted as he does in the same play (405 B.C.) at the advisability of recalling Alcibiades the potential tyrant. As to his lack of bitterness against the oligarchs we should observe that from Aristophanes, the ceaseless pleader for reconciliation, an attack on the oligarchic party, and especially at that time, would have been as inept as one upon democracy itself. He has his fling at the mis-leaders of both parties alike—Phrynichus, Pisander, and Theramenes, no less than Cleon, Hyperbolus, and others—in proportion to their known activities; but nowhere does he betray party hostility or party adherency. His sole plea is for amnesty, harmony, and the election of the best men to leadership. The famous parabasis of the *Frogs*, vv. 686–737, because of which the play had to be repeated, rises as high above party passion and mere jesting as Lincoln's speech at Gettysburg. If Aristophanes was insincere and partisan, so was Lincoln.

80. And if in 405 B.C. he suggests the recall of Alcibiades, he is not thereby proved recreant to democracy. The crisis had at last come. Democracy, having just then insanely put to death its generals, was headless and helpless. The choice lay between an

almost certain Spartan hegemony or a merely possible Athenian tyranny under Alcibiades, which latter could be shaken off later as other tyrannies had been. Aristophanes intimates his preference for the lesser evil. His hint was not taken; and shortly Athens enjoyed the rule, not of one tyrant, but of the "Thirty," under Spartan patronage. So far then from detecting disloyalty to democracy in this "jester's" advice, we should see rather a token not only of his fidelity but of his rare good sense.

81. If now we agree to call the poet a conservative democrat, shall we go further and see in him a futile reactionary, a "retrograde spirit," as Grote finds all poets of the Old Comedy to be? Rather, if we reflect that he stood steadfastly for Panhellenism—a federation of all Greek cities based on mutual amity—as against the imperial despotism of one city over all others, and that the only war he thought legitimate was that against Persia; if we recall also that this same doctrine was the theme of later appeals by Gorgias and Lysias at Olympia and by Isocrates in his *Panegyricus* and *Philippus*, and that later still it was the basis of the involuntary union of unfree Greece under Alexander, we shall be inclined to regard the poet not so much a retrograde political spirit as one a century in advance of his time. True, the notion of such union within against foes without he got from the temporary and partial alliance of Salaminian days; but the idea of rounding out and perpetuating that alliance under the form of one universal Athenian citizenship anticipates the fundamental principle of the Roman Empire and marks Aristophanes as a man whose vision was toward the future and not the past, and whose political horizon was so vast that your tanner and lamp-seller politicians seem but pygmies at his feet.

82. But this dream, his detractors say, was that of a "poète quelque peu chimérique," his political wisdom was but sentiment and prejudice, and even that he uttered too late. — Brief, indeed, was his political creed, but sufficient if applied: Peace, based on justice, at home; mild justice toward allies abroad. That was what he strongly insisted upon. Such, however, was not the pro-

gramme of imperial Athens. Led by her Cleons, she had become sophistic, and was defending the ἡττων λόγος. The war she waged was not in self-defence, but in defence of her empire. — Nor was Aristophanes' wisdom offered too late. "It is never too late to mend." Despite Pericles' words that it would endanger their existence to surrender their "tyranny," Athenian democracy could have had peace any day by lowering the flag she had raised over others' rights. The wisdom, therefore, of this "jester" (and of Thucydides in the Diodotus speech) is forever the highest practical politics, and that of Cleon (and of Machiavelli) forever folly.

83. But those who would belittle the political Aristophanes have not yet exhausted their ammunition — he should be tested by results. "On the general march of politics, philosophy, or letters," says Grote, "these composers (of Old Comedy) had little influence." Yet it is Grote himself who speaks of the enduring effects of the Aristophanic *Clouds* (materially contributing to the condemnation of Socrates twenty-four years after its production) as "a striking proof that these comedians were no impotent libelers." Perhaps it would be wiser to admit that we have not sufficient evidence for determining the amount of influence they exercised — such question being difficult even for the contemporaries of a man or movement. — Again we learn from Jevons: "Comedy is politically sterile. Aristophanes had nearly twenty-seven years in which to persuade the people to make peace, but his efforts were not crowned with success." Neither, we may add, were those of Leonidas and his Spartans at Thermopylae, and only seldom those of a man attempting to swim the Niagara rapids. These would seem to be instances of numerical or physical, rather than of moral disparity between contending forces; and condemnation of the weaker because beaten will not seem just to the fair. Be it further noted in passing, that tragedy also pleaded for peace (in Euripides' *Cresphontes*, for example), yet was equally "sterile." Perhaps it is the way of democracy to pay little heed to its minority and its poets.

84. Last comes the modern humanitarian, who sees in Aristophanes an obstructionist, because he did not join Euripides in denouncing slavery and the subjection of women, and because he had only ridicule for the communistic theories of his day. — (1) In slavery, however, Plato, Aristotle, the whole pagan world in fact, and centuries of Christianity acquiesced without question. In their eyes slavery did not exist by convention (*θέσει*), but by nature (*φύσει*); without it society was impracticable and unthinkable. Hence Aristophanes cannot fairly be singled out for blame if he failed to support the quite novel doctrine of a handful of sophists that slavery was wrong.

85. (2) As for the question of women, the reputation of Euripides as their defender, rather than as woman-hater, is still too recent to justify a comparison of the two poets to the disadvantage of the comedian. According to Nestle, one of the latest and soberest students of Euripides, that poet's praise and blame of women about balance. He shows great sympathy with them, but so far from preaching their emancipation, he steadfastly holds that they should in all things be submissive to their husbands. On the other hand, it is evident in Aristophanes that much of his satire at woman's expense is of the stock sort, and cannot be held to embody his personal opinion. Nor will it do to cite against him any of the slanders on women found in the *Thesmophoriazousae*; for clearly the chief humour of that play lies in formally accusing Euripides of misogyny, and then over-trumping him in it. Besides, in the poet's whole ridiculous universe, it is no more than fair that woman should receive her share of derision.

86. (3) Finally, for the realization of the socialistic Utopias of his time, which were not more clearly formulated then than now, Aristophanes saw that an equal division of goods or of revenues from a common fund was not enough; there must be also an equal apportionment to men of wits and will, of passions and virtues — a matter unhappily lying on the knees of Providence and not of human government. In society as in geometry, if equals be added to unequals, the sums will be unequal; hence

equal wealth distributed among unequal men brings Utopia no nearer than it has ever been. Communism in theory, he shows, means brotherhood, but in practice works out as egoism, and Utopia is *ov-tonía, nowhere*.—Hence, for Aristophanes, poverty and wealth were as unalterable factors in society as human wisdom and folly, human virtue and vice. He saw the world, it is true, through the coloured glasses of comedy, but he saw no less clearly than Thucydides or Montaigne. His brief concrete *reductio ad absurdum* in *Ecclesiazousae* and *Plutus* of all vague wish-worlds of the communistic sort is worth tomes of laboured argument, and remains unanswered to this present day.

87. Thus much for our poet's opinions on state and society. Finding him in accord for the most part with those ancient historians and philosophers whose wisdom we most admire, and corroborated by a mass of political and social experience since accumulated in the world, it is difficult to see how we can fairly set him down as a mere court fool to King *Demus*, actuated solely by the desire to amuse and take the prize. Was he not patriot as well as poet?

RELIGION

88. What, we may next ask, was Aristophanes' attitude toward religion? Here the world will admit, if honest, that it stands baffled. The poet's visor is down. He poses as the loyal defender of the ancestral faith, the steady opponent of all religious innovation and foreign gods; yet his satire of priests, soothsayers, oracles, omens, and religious ceremonies has too hearty a tone, is too consistently biting, to be mere banter. And it would seem, moreover, impossible that an educated man of his period and city could hold honestly to the grossness and absurdity of old Greek polytheism.

89. Are we then to believe that his pose as its champion was mere comic pretence and grimace, that under comic privilege he flouted the state religion, and that, too, in the sacred precinct of Dionysus? We cannot think him so abandoned, or, if he were,

that the city could have been so dull as not to catch the drift, or if it did, that it could have tolerated more than once an impiety going beyond that of the mutilation of the Hermae.

90. Shall we then believe rather that, while fully aware of the superstition, hypocrisy, and even fraud, bound up with the established basic religion of the state, while convinced personally that much of that basis was rotten and ridiculous, he nevertheless honestly believed that for the preservation of the state that basis must be maintained, it being impossible to remove foundations without danger to the whole structure? In other words, did he believe in the belief and its ritual, though not in the thing itself? This we may accept, perhaps, as his true attitude, not only because in accord with his general conservatism, but because it is one common in all ages among those in official position and among the educated. Whether such insincerity differs in quality from that of allowing children to believe in Santa Claus, each will decide for himself. Aristophanes, at all events, by remaining among the faithful, could satirize the wolves in sheep's clothing, as well as the more foolish superstitions of the masses, without danger of being charged with impiety.

91. But, it is said, the very gods themselves did not escape his ridicule; Hercules is made a bastard, Hermes washes tripe, and even Dionysus, in whose honour the festival was celebrated, receives a beating. Nor is Aristophanes alone in his mockery; all the comic poets mocked the gods, and all the people laughed. What is this but utmost levity? How could a city guilty of such impiety have ever prosecuted philosophers for impiety? How could such a city have had any faith at all?

92. The traditional explanation of this is undoubtedly the true one — that the comic licence of the festival-season was so ample as to permit ridicule for the moment even of divinity itself. Fully to realize how this can be requires reading in the history of religion both before and after Aristophanes, when we learn that from the remotest period to the present day there are found, mixed in the ritual and licensed in the sacred precinct, *on special occasions*,

forms of coarse humour ranging from parody to abuse, scurrility, and even obscenity, levelled at the object or deity worshipped, as well as at fellow-worshipper and bystander.

93. This matter is a stone of stumbling for so many and yet so important for the unprejudiced understanding of Greek paganism that space must here be taken for a mediaeval parallel from Christianity as set forth in Thomas Wright's *History of Caricature and Grotesque in Literature and Art* (1865), p. 207.

"Our forefathers in those times were accustomed to form themselves into associations or societies of a mirthful character, parodies of those of a more serious description, especially ecclesiastical, and elected as their officers mock popes, cardinals, archbishops and bishops, kings, etc. They held periodical festivals, riotous and licentious carnivals, which were admitted into the churches, and even taken under the especial patronage of the clergy, under such titles as 'the feast of fools,' 'the feast of the ass,' 'the feast of the innocents,' and the like."

Describing "the feast of fools" as celebrated in the churches, he proceeds (p. 210):

"These dignitaries were assisted by an equally burlesque and licentious clergy, who uttered and performed a mixture of follies and impieties during the church service of the day, which they attended in disguises and masquerade dresses. . . . On entering the choir, they danced and sang licentious songs. The deacons and sub-deacons ate black puddings and sausages on the altar while the priest was celebrating; others played at cards or dice under his eyes; and others threw bits of old leather into the censer in order to raise a disagreeable smell. After the mass was ended, the people broke out into all sorts of riotous behaviour in the church, leaping, dancing, and exhibiting themselves in indecent postures, and some went so far as to strip themselves naked, and in this condition they were drawn through the streets with tubs full of ordure and filth, which they threw about at the mob. Every now and then they halted, when they exhibited immodest postures and actions, accompanied with songs and speeches of the same character. Many of the laity took part in the procession, dressed as monks or nuns. These disorders seem to have been carried to their greatest degree of extravagance during the fourteenth and fifteenth centuries."

94. This quotation — which could be fortified by many others — should not only relieve Aristophanes of the charge of impiety, glaring as it seems to those of a more spiritual religion; it suggests also that we mitigate the condemnation most of us pass involuntarily upon his pervasive obscenity. It is true that decency has only recently been born into the world anywhere (and threatens already an early death), while obscenity has long flourished unchallenged, and in the highest society. But bold as it was in all antiquity, it seems nowhere to have been quite so audacious as in Old Comedy. Its dominion there can hardly be overstated. It is comedy's very breath of life, its only atmosphere, by no means redolent of incense.

95. How is this to be accounted for? Probably as was the apparent impiety above; that is, a special indulgence, or rather, in this case, duty was imposed upon obscenity to manifold itself in sacred rites. Such had been the custom, time out of mind, in the worship of certain other divinities; such was the especial obligation in the case of Dionysus because taking over the worship of the Phallus. This latter worship seems well-nigh inexpugnable; οὐδὲν γὰρ οἶον, as Aristophanes says. In ancient Greece its rude image was carried in procession about the fields to promote fertility. A song was sung to it, and young and old, slave and free, joined in the celebration, as we learn from its parody in *Acharnians* (241-79). Under one name or another (Φαλλῆς, Ἐρμῆς, Priapus), the god both in Greece and Italy watched over fields, boundaries, and ways, was carved over city gates, painted on vases or houses, acted as prophylactic against the evil eye, or had his emblem worn by comic actors. — Nor was it only for a period and on stated occasions that his attendant obscenity invaded the churches of Christian Europe. In permanent form it crept into the carvings of choir-stalls, pillar-capitals, crypts, and secret corners of many a cathedral, where it is to be found to this day, unless so extreme as to have been chiselled out in the interest of public morality. Thus here again we see that the standards of today, recent and hardly assured, cannot be applied fairly to ancient Athens. Aris-

tophanes, measured by the standard even of yesterday, is not obscene.

96. So also must we judge of his vulgarity, buffoonery, and lack of humanity. For example, his frankness of reference to the humbler operations of our physical being — belching, rumbling of intestines, breaking of wind, and the like — offends the refined among us ; but to the unrefined even yet an unexpected sally from their “little bodies” (σωμάτια) is highly comic. And the Athens of Aristophanes was as untouched by *Préciosité* as the England of Shakespeare. — As for buffoonery, the proper end of an old comedy — a country-festival come to town — was an orgy, better if drunken, such as winds up the *Acharnians*, *Wasps*, *Peace*, *Birds*, *Lysistrata*, and *Ecclesiazousae*. Any other *finale* in the eyes of the country-folk was not to the point (οὐδὲν πρὸς τὸν Διόνυσον, as they said of tragedy). They enjoyed hugely the sight of “Hercules cheated of his dinner,” but to be themselves defrauded of their expected comic dessert was not to their liking. No wonder *Nubes* failed. Comedy without buffoonery was not true to the type ; rustic by origin, rustic it should remain. Broad αἰσχρολογία was the heart of it, not ὑπόνοια, witty innuendo.

97. Passing to the inhumanity of the poet — it is not so objectionable when he raises a laugh on some unfortunately ugly person in the audience, singling him out by name ; for to this day it is the one-eye, the squint-eye, the wry-mouth, the bald-head, and the hook-nose who occupy the comic stage by nature, suffer most from cartoonists, and hear fewest compliments in carnival season. In Athens all expected such badinage, and the comic poets provided it liberally. — Far more distressing to modern feeling is the inhumanity of jeering, not only at the poor, but at the dead. Pericles, Cleon, Hyperbolus, Euripides — almost no dead enemy escaped. Even the mother of Hyperbolus, mourning for her murdered son, is not spared a bitter taunt. Here again, however, Aristophanes is no better and no worse than the world of his time and centuries thereafter. All comic poets ridiculed the poor and the dead, and the ears of Athens were no more shocked at it than

were her eyes at the bodies of executed criminals flung out unburied, or the public slaughter of sacrificial animals at the altar of their gods. Sensibility on these matters has much increased, but only since day before yesterday. "Tyburn Tree," the public gallows of London, was still in use in 1783, men are often burned at the stake in this country, and the memory of a dead political enemy is not always respected.

98. Here, digressing for a moment, a word of protest might be uttered against taking Aristophanes too seriously. It is less of a sin against the comic spirit to regard the poet as a fool and laugh all the time than to revere him as a moralist and never laugh at all. — Editors often report that in a personal revolt from the buffoonery and obscenity of Old Comedy he tried to reform it, that the people would have none of it, that therefore he returned to indecency, but only under protest. They cite what Aristophanes himself says about the vulgarity of his competitors and his own purity therefrom. — How the comedian would rage at hearing his saucy wit so misconstrued! How would he plunge his commentators into βόρβορος along with Morsimus (*Ran.* 145 ff.), or willingly go there himself to escape their elucidations! If Aristophanes really indulged in public self-praise, in public vilification of his rivals, in open reproof of his audience because of their preference for obscenity, *except in the spirit of saucy fun*, then Mark Twain was serious when he once introduced to an audience his fellow lecturer George Cable as "a man who in his one person united all the virtues with all the vices possible to human nature;" or when again he introduced General Hawley as a personal friend for whom he had the warmest regard, "but as a neighbour whose vegetable garden adjoins mine, I watch him." Also we must not question Artemus Ward's veracity in reporting of a rival editor that he was "so ugly he had to get up at one o'clock every night to rest his face."

THE NEW LEARNING

99. Let us next consider Aristophanes' relation to this New Learning with its rationalism and individualism. But again we are barred from the poet's personal secret ; for it is not his private mask, but that of the entire Old Comedy, which we find making a very wry face at this newcomer and its books, modern pedagogy, contorted music, fustian poetry, triumphant rhetoric, its logic proving black is white, and its morality preaching a life "according to Nature." Is it then Aristophanes or the professional poet in him, that ridicules the two most conspicuous Athenian teachers of the New Thought, Socrates and Euripides, the one nearly to the day of his death, the other beyond it?

100. The answer can be only one of probability, not of certainty. In Socrates' case it is not unlikely that Aristophanes felt a strong personal antipathy for a man so ugly, dirty, poor, disputatious, unpoetic, and generally plebeian as that philosopher was ; and as for Euripides, Couat is convinced that he is assailed with personal hatred by Aristophanes, because "almost no trace remains of the attacks of other comic poets upon him," which attacks, had they existed, "would without doubt have been gathered by the commentators." Add to this the following consideration : if the political Aristophanes was brave enough (as we saw he was, § 77) to attack Cleon at the height of his popularity and ridicule the follies of Democracy to its face, is it not probable that had he felt personal sympathy with the new intellectual movement, he would have defended it? Yet here too, as in politics and religion, though impartially raining satire on all absurd people of whatever affinity, it is clear that he lets its heaviest floods fall upon the Intellectuals. We may assume then, though not with certainty, that in his heart Aristophanes was opposed to them — or rather to their busybodiness (*πολυπραγμοσύνη*) among the masses.

101. If now he had to find for his comic stage embodiments of this intellectual busybodiness in its most ridiculous as well as dangerous aspects, what two men in the public eye could he have

pitched on more to his purpose than Socrates and Euripides—the one already on the tragic stage, the other forever before the people in the market-place and gymnasia, and both busily (but absurdly, Aristophanes thinks) trying to teach people unprepared for it “to think, consider, and comprehend” (*Ran.* 957)? Was not this thinking-business indeed the very bacillus of their present malady, this Innovation-itch, which was ruining their art, education, manners, morals, and religion?

102. “By their fruits shall ye know them.” Aristophanes looked at the plays of Euripides and the pupils of Socrates. Could anything, in the first place, be more comic and also more dangerous to art and society alike than such tragedies? Those kings and heroes of ancient myth limping about on Euripidean stage in rags, debating with slaves and children “modern problems” in modern phrase and legal form—those lovesick madwomen warbling out in latest imported operatic solos their doubt or denial of the gods, their erotic excuses for adultery, incest, and murder—the piece winding up with a *deus ex machina* to cut the knot of an over-ingenuous plot, some Gog and Magog effect worked from a flying-machine or the roof of the stage-house! Where was either the form or essence of ennobling tragedy in that kind of spectacle? Where the teaching that the people had the right to expect from their poets?

103. No, Euripides might be patriotic, tragic, sympathetic and “human,” might groan for the woes of the world and be feeling after a truer god; but when he failed to keep his figures heroic in dress, speech, and character, when he forgot proportion and dramatic propriety in his love for debate and self-expression and novelty, when he fell into mannerisms, and let the chorus fall out of the action, and resorted to the machine-god, Aristophanes deemed him an inferior artist; when he allowed his mind to run to and dwell on moral disease rather than health, Aristophanes pronounced him immoral; when he brought into contempt the gods of the land, while in the very ritual of worshipping them, Aristophanes thought him impious.

104. It will not do to retort upon the comedian that his own comedies were immoral and impious. As already seen (§ 92), convention separated sharply the serious part of the religious service, *i.e.* tragedy dealing with the heroic mythical past, from its parody in the comic part presenting an uproarious present. The *δρᾶμα* was not wholly secular yet; what was mere fun on one side of the line was flat impiety on the other. The convention might be foolish, but it was there. Life is a masked ball of conventions; it is a question whether he who insists on tearing off the masks is a wise man or a fool.

105. Nor will it do to pour out scorn on such hypocrisy, or justify open discussion of all subjects at all times (as Euripides discussed them) by appealing to the frankness of Nature. Nature is herself an arch-hypocrite; her most vital functions are performed in darkness and mystery.

106. It is therefore no idle question to ask if Aristophanes was not right in his criticism of Euripides — if he did not show the larger knowledge of society's realities and limitations — if, at that critical period when the plague of innovation was raging as fatally as that other physical pestilence, and when the spiritual war was a life-and-death matter more truly than the war with Sparta, if, I say, it was not Aristophanes rather than Euripides who proved himself true friend of society and ordered progress.

107. And when the caricaturist turned to look upon Socrates and his group, what did he find? Why, that he himself was put out of business by the reality. A perfect caricature was already at hand of those grand foreign professors with their doctors' robes, their diction brilliant as their gowns, their high pretension and higher tuition, embodied namely in this rotund, noisy, barefoot, home-bred "chatterer," who beat the sophists at their own glib game, but in a highly comic and topsy-turvy way. If they delivered set long speeches, he would rout them by short, quick questions. If they were professors of the universe, he was professor of—nothing. If they charged high fees, he charged not an obol. If they had a retinue of select admirers, he was followed by a set

of nondescript adorers. The whole display was upside down. Aristophanes in his maddest moments could not improve on so daft a burlesque. So for the core of the *Clouds* he merely transported the reality from the market-place to the theatre, retinue and all.

108. For the retinue also was picturesque. Already, in 423 B.C., it included the *μανικὸς* Chaerephon, "cadaverous bat"; and Alcibiades, one of the young nobleman followers, had got a name far from enviable by his lawless and dissolute life, and his forensic lisping as advocate (*συνήγορος*). It was probably about this time that he set upon and severely beat Athens' richest citizen, the elderly Hipponicus, for no reason save "for fun" (*ἐπὶ γέλωτι*). If a disciple of the real Socrates was guilty of such outrage as this, Aristophanes did not much exaggerate when he made the pupil of his stage-Socrates beat his own father. And if such conduct was to be the outcome of the New Education, the poet protested.

109. Without doubt Socrates and Euripides meant well in trying to "bring down philosophy from heaven" and tragic heroes from their stilts. But Aristophanes believed, earth not being heaven, that heavenly philosophy would not apply to an earthly society of underwitted Chaerephons and overwitted Alcibiadeses — at least, not at once, not "till kings became philosophers or philosophers kings," as Plato thought later. Here again, then, do we find that this comedian, who could sink to buffoonery at one moment and rise to highest poetic flights the next, had a saner grip on the eternal facts of human nature than the "human" Euripides or the divinely-possessed Socrates.

110. But, it is said, Aristophanes is so grossly unfair to Socrates in presenting him as a taker of fees and a professor of physics, grammar, and artful rhetoric; for he was no sophist. — On this, however, we should bear in mind, first, that caricature necessarily distorts (like the comic concave mirror), that licence to caricature was at the very basis of Old Comedy, that everybody expected it, that Socrates was treated no more "unfairly" than Cleon, Eurip-

ides, and the rest; and secondly, it is by no means certain that Socrates felt the same disdain of science in his younger years or in middle life that he did when known to Plato and Xenophon in his old age. Indeed there is evidence from these two writers that the reverse is the truth — that he had at least studied geometry and astronomy. Hence the “caricature” of him in 423 B.C., when he was but forty-three years of age, may not be so far from the original as is commonly supposed. And certainly if we look not to the content of sophistic teaching but to its results, *i.e.* the unsettling of traditional belief, then Socrates was indeed the chief of sophists, and Aristophanes did not go far wrong in selecting him as such.

FREEDOM OF THE COMIC SPIRIT

III. One other question before we sum up — that of our poet's independence of thought and genius. Was his wit free, or subservient, or merely brainless? This has been touched on above (§§ 77, 88, 100), but only by the way. If a general glance be now taken over the cross-currents of his satire, at the impartial slashes delivered to friend and foe alike when they displeased him, we shall see that he was a spirit as free, unbribable, and direct as the west wind. In politics, for example (to add to the instances given in § 74), whether Pisander was democrat or oligarch, he was in Aristophanes' eyes a coward and an embezzler. And no matter if Euripides was one with him in his scorn of demagogues and devotion to democratic Athens, his hatred of war and longing for peace, his esteem for the small farmer and the middle class, his contempt for rhetoricians and soothsayers, yet being an Innovator he is to be ridiculed forever. And what if Cleon denounced the dilatory Nicias as Aristophanes himself did, and thundered against the new rhetoric and the new philosophy, and even himself brought the accusation against Anaxagoras which led to his exile, yet this was not to save him from a “mincemeat” doom on the comic stage. And should we not expect the poet to be a

close friend of Euathlus, who accused and secured the exile of that other dangerous man, Protagoras? and of Diopeithes, who proposed the law which made it possible to prosecute summarily atheists and teachers of astronomy (*μετάφρα*)? Yet with what brief contempt does he refer to Euathlus, and how despicable in his eyes is the creature Diopeithes!

112. In fact, while praise is rarely on his lips (which is proper, of course, since encomium is not comic), yet his satire "sprinkles with roses" quite the whole universe. The careful Couat finds but three things that escape: the Eleusinian mysteries, the cult of the dead, and three gods. If therefore in the *Knights* he flays the corrupt demagogue, he does not forget the imbecility of Demus. In the *Clouds* the rustic incapable of education, honest farmer though he is, is no less absurd as a dupe than the mountebank philosopher who tricks him, while the gods of both move us to equal hilarity. In the *Wasps* Philocleon is genially ridiculed no more as the humble tool and dupe of the demagogues than after he has been reformed into an enlightened aristocrat. In *Plutus* the poet drives out Poverty and all are to be happy ever after; but the reign of Plutus in the end is as hilariously unhappy as Satan himself could wish. As for the "good old times," to which he is commonly said to be blindly devoted, does he not frankly enough let us see that after all Aeschylus may have been a bit bombastical, and Phrynichus the dancer a trifle of a high kicker, and the sailors of Marathonian days a vulgar lot, and men of the old-fashioned stripe, such as Strepsiades, Philocleon, Trygaeus, Euelpides, hopelessly *bourgeois*, and that perhaps the only man in the world without reproach and deserving a prize was—well, some bald-head, like himself! That is to say, despite his pose as a reactionary and his constant call to look, now on this good old picture and now on that modern bad one, was he not in his heart as free from delusion on this matter as on all others? If it is a question of free spirit and keen vision, is there any eagle in the Greek literary heaven quite so free and keen as Aristophanes?

CONCLUSIONS

113. And now at last, having surveyed the poet's times with their swift drift of change, and the poet himself opposed to that drift, whether in government, religion, art, or education, what shall be our summing up concerning him? — A great poet he certainly was, as admitted by all who are capable of judging; but was he, besides, a statesman or cartoonist — or a mixture of both? Was he a philosopher or frivolous — or between? Was he religious or a scoffer — or both at once? Could he have told us himself?

114. What should we say of him, were he to appear in our own day and write comedies bearing, for example, (1) in *politics*, on the empire of our democracy over the Philippines against the will of the governed, on the activity of our legislators in passing *ψηφίσματα*, on our Cleon leaders who build navies and "do things," on our intelligent jurymen and swarming lawyers *κρονστικοὶ καὶ θορυβητικοί* (*Eg.* 1379), our tax-dodgers, and our patriotic and long-lived pensioners; (2) in *industry*, on the billionaires *vs.* the wage-earners, the trusts *vs.* the public; (3) in *religion*, on the bankruptcy of theology, on Christian Science, Ingersoll-skeptics, Ethical Societies, divided Protestantism, imported *Yogis*, Occultism, and the like; (4) in *poetry*, on Swinburne, Whitman, Browning; and in *drama*, on Shaw and Ibsen with their "modern problems" as old as creation; (5) in *music*, on sentimental organs, on pianolas, on De Bussey and Richard Strauss expressing the inexpressible; (6) in *manners*, on our coatless academic world with its slang and its cigarettes; (7) in *education* on our "all-round (*πανόπται*)" teachers of pedagogy, our Educators (*σοφισταί*), simplified and phonetic spelling, popularization of Science, Nature Study, Domestic Economy, Sanitation, Eugenics, Ph.D.-theses "on the salivary glands of the cockroach," Seminar-*φροντιστήρια*, *et cet. ad nauseam!*






115. Should he express himself on these matters as he did on the excesses and eccentricities, the hypocrisies and follies, the supernal ambitions and infernal wickednesses of his own times, it






is to be hoped that we might agree with the Athenians in holding him to be, not only the gay good poet in disheartening days, but also a genius of the keenest good sense, a man as "enlightened" as any of his age, yet whose vision was never befogged by sophistry or dazzled by unattainable Utopias, whose art of living was grounded on the two great utterances of Greek wisdom — *γνῶθι σαυτόν* and *μηδὲν ἄγαν* — whose highest utility and efficacy could never have been balked save in a decadent age fallen under the displeasure of the gods, and never be questioned save in one too wise in its own conceit, too serious in its nonsense.



REMARKS ON RHYTHM

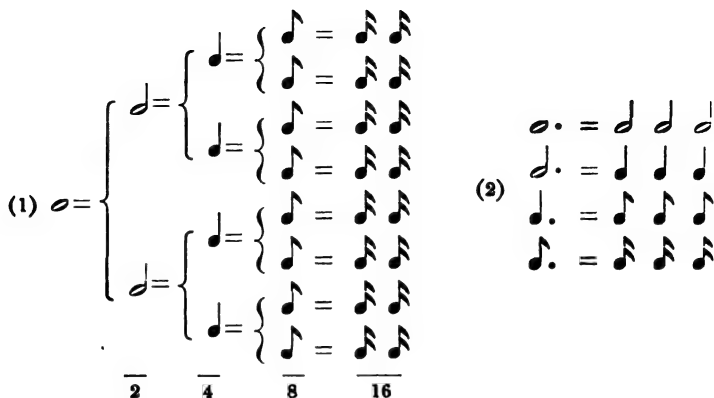
116. Rhythm (*ῥυθμός*, *ῥέω*) is defined by Aristoxenus (a pupil of Aristotle of the 4th century B.C.) as a "definite arrangement of times," *χρόνων τάξις ἀφωρισμένη*. These "times" must stand in definite proportion to each other, as 1 : 2, 1 : 3, 1 : 4, 3 : 4, etc., if the "arrangement" or pattern or *τάξις* is to be "definite." These time-patterns are independent of absolute time, *i.e.* the unit assumed may be a $\frac{1}{2}$ second, $\frac{1}{4}$ second, 2 seconds, or what you will; but once assumed, all other "times" in the pattern must be proportioned to it.

117. The art of music has evolved a very perfect notation of these time-proportions, the essentials of which are as follows: the sign

	{	indicates a "time" twice the length of one marked 
		indicates a "time" 4 times the length of one marked 
		indicates a "time" $\frac{1}{2}$ the length of one marked 
		indicates a "time" $\frac{1}{4}$ the length of one marked 

The above signs , , ,  and  are named respectively whole note, half note, quarter note, eighth note, and sixteenth note.

Any of these signs followed by a dot, as  or , indicates a "time" $\frac{1}{2}$ longer than that indicated by the same sign undotted. The two schemes of equivalents will then be as follows:



118. By the substitution of equivalents a pattern may be much varied, yet is none the less definite, none the less a rhythm. For example, the pattern $\text{♩} \text{♩} \text{♩}$ may be varied by substitution of $\text{♩} \text{♩}$ or ♩ or $\text{♩} \text{♩} \text{♩} \text{♩}$ etc., the pattern $\text{♩} \text{♩}$ by substitution of $\text{♩} \text{♩} \text{♩}$ or ♩ . or $\text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩}$, etc.

119. These temporal patterns or *τάξεις* are as clear-cut and distinguishable as are spatial patterns seen, e.g., in wall-paper, landscape gardening, architecture, or geometry. Nor are they confined to music. They should be heard in poetry, as the primary element distinguishing it from prose; and they may be seen by the eye in marches, dances, anvil-beating, or indeed any form of rhythmical motion.

120. The means or material at the disposal of the rhythm-maker varies — legs and arms in bodily movement, syllables in poetry, tones in music. But legs, arms, and syllables are not so tractable as the tones of music. They have their own natural length, and must be somewhat forced to be fitted into the rhythmical scheme. Hence, just as in marching, short legs must step longer and long legs shorter than they naturally do, so in poetry short syllables must often be lengthened and longs shortened, if rhythm is an “arrangement of *times*” and not of syllables — a distinction often forgotten.

121. Nor is it only those syllables called in the grammars "common" that may be used as either long or short; *all* syllables in fact are somewhat flexible, as if made of India-rubber, and — what is of greatest importance — flexible in both directions, *i.e.* longs may be not only compressed but *extended*, and shorts not only extended but *compressed*.

122. First, longs were made longer from at least as early as the 7th century B.C. in what is called dactylic "pentameter"; *e.g.* in ἡ ξίφεος κώπην ἡ δόρυ μακρὸν ἐλών, the long syllable -πην must be twice the "time" of the other longs (♩ instead of ♪), unless rhythm is to be, not a "definite arrangement of times," but an indefinite de-rangement. Rhythmized as ♪ ♪ ♪ | ♪ ♪ | ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ||, the verse is seen to be hexameter; it is "pentameter" only for those who have no sense of rhythm and can only count syllables.

Like protraction is heard in English when the child sing-songs

"The king was in the p - a - a - r - lor"

♪ | ♪ ♪ | ♪ ♪ | ♪ . | ♪ | ♪



or in the poem of Robert Browning

"Kentish Sir Byng stood for his king."

♪ ♪ ♪ | ♪ . | ♪ ♪ ♪ | ♪ | ♪

123. Secondly, shorts were compressed even from the time of Homer. A single short vowel could be shortened out of existence, leaving no trace on the page save the sign of elision or of aphaeresis, or perhaps a changed spelling, as in καὶ δέ (= κατὰ δέ), ἀμμίξας (= ἀναμίξας), πότνα (= πότνια); or it could be reduced to the time of a mere grace-note (♪), the time of which is too brief to be calculable. For example, in *Il.* 1. 18 ὑμῖν μὲν θεοὶ δοῦν Ὀλύμπια, etc., the rhythm is ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | etc. where the short syllable θε- is almost timeless in its brevity.

The same is true in cases of synzezeis, as in πόλεως, χρυσέου, Πηλέα, Αἰγυπτίας.

124. This being so, it was probably long before Sappho's time that musicians and nimble feet and poets began to enliven such a rhythm as  by a saucy extra twinkle in the third group thus: . In her verse ἄστερες μὲν ἀμφὶ κάλαν σελάνναν, Sappho sets words to this rhythm and expects singer or reciter to hasten the utterance of -φι κα-, two short syllables, to the time of one, that is, to the time of -τε- (in ἄστερες), μὲν, and σε- in the other measures.

English poetry is full of the same time-reduction of short syllables; e.g.:

"From sense of injury's self and truth sustained."*



"I bring fresh showers for the thirsting flowers



From the seas and the streams."



125. This liveliness was rarely tolerated in the iambic trimeter of the stately early tragedy. There is but one instance of it in the first fifty verses of Aeschylus' *Prometheus*:

ἄ δ α μ α ν τ ἰ ν ω ν δεσμῶν ἐν ἀρρήκτοις πέδαις.



But comedy brims over with it; in the first fifty verses of *Nubes* there are 29 instances, e.g. v. 50:

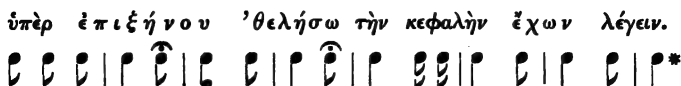
ὄζων τρυγὸς τρασιᾶς ἐρίων περιουσίας.



See also vv. 2, 3 (2), 6, 11, 12, 13 (2), 14, etc.

* In this and various following examples the verse begins with the fraction of a measure, and the first syllable must be short, as indicated by the eighth (or sixteenth) note.

Even the trochaic measure, voluble as it is by nature, sometimes admitted this extra fling, though rarely, as in *Ach.* 318:



(See W. Christ *Metrik* 278, Gleditsch *Metrik* 133 f.)

126. The last quotation exhibits still another freedom allowed to brisk song and dance and later to the dialogue-verse of the drama, which would have comported ill with the stately dactyls and spondees of the epic. These latter always began with a long syllable (♩ ♩ and ♩ ♩); but trochees and iambs (♩ ♩ and ♩ ♩) were free to substitute for their long syllable the equivalent two shorts (♩ ♩ for ♩ ♩, and ♩ ♩ for ♩ ♩). The licence was exercised naturally far more in comedy than in tragedy. Only two instances of it occur in the first fifty lines of Aeschylus' *Prometheus*, while in the first fifty of *Nubes*, 15 such "resolutions" are found, e.g. v. 14:



v. 26:



* The sign \cup over or under a note indicates a slight "hold" or protraction of the time of the note. For delivery of the long syllables -ξη- and -σω here assigned to such protracted short notes, see § 128 *infra*.

† Sometimes the anapaest was permitted to scamper "on all fours" (♩ ♩ ♩ for ♩ ♩ ♩) as in *Nub.* 916. Even dactyls (perhaps a dozen times) have been suspected of like levity. See W. Christ 242, 145; Gleditsch 127. — For explanation of ♩ here, see § 128 *infra*.

And so in English :

“The crown

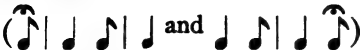
Rolled into light, and turning on its rims

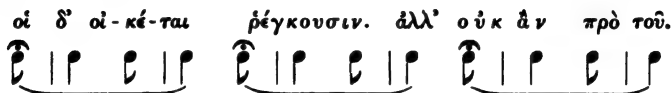
Fled like a glittering rivulet to the tarn.”



127. The Greek verses last given bring us to the next important consideration. In the art of music we are first drilled to keep strict time ; from bar to bar the intervals of time must be always equal. This first stage of strict time-keeping corresponds to the scansion-stage in the art of reading poetry. But later we learn that music, except it be for an *ensemble* dance or march, is not to be held inflexible, but elastic. These measures or time-patterns (*χρόνων τάξεις*) must yield a little to some sudden discord or modulation or emotion ; they must sway now longer now shorter, just as the tones do of which they are composed. The whole tonal mass becomes like the sea, each one of whose surging waves bears upon it smaller waves and ripples. To this higher stage of musical art, with its rhythms springing from within and not held rigidly by clock-tick from without, corresponds the truly artistic composition and reading of verse, when composer and reader alike, while ever feeling the strict time-pattern beneath the verse, hold both pattern and syllables pliant, and adjust the necessary compromises between them.


128. In Homer's dactylic hexameter we saw that the *τάξεις* or pattern was rigidly held, only the syllables showing flexibility. But in trochaic and iambic measures the time-pattern itself is tensile ; alternate trochees could take the form , alternate iambs the form . The symbol indicates that the “time” is a little retarded or protracted. At these -points the usual short syllable could be replaced by a so-called long. Yet the long was not dwelt on to its full length—which would have stopped the flow—nor hastened to the time of a short ; but being only a little shortened, and the time-pattern only a

little extended, a compromise was effected which, so far from offending, was rather pleasing. The licence was so commonly used that the double iamb and double trochee with one retarded short () came to be felt as the normal μέτρον, which, twice, thrice, and four times repeated, made verses called di-meters, tri-meters, and tetra-meters. See for an example v. 5 of *Nubes*:



So in English verse the time-pattern may be varied from the perfect regularity of, *e.g.*:

"The weight of all the hopes of half the world"



by slowing one foot, as in

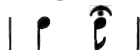
"The long brook falling thro' the cloven ravine"



"Above the broad sweep of the breathless bay"



"And in the stream the long-leav'd flowers weep"



or by slowing two feet, as in the second of the verses:

"And neigh and bark and grunt and roar and burn
Like horse, hound, hog, bear, fire at every turn"












or by slowing three, as in

"Rocks, caves, lakes, fens, bogs, dens, and shades of death."



Here the rhythm is so (purposely) dragged and distorted as hardly to be recognized by the ear.







129. If the student intends seriously to practise the art of reading or declaiming the Greek drama rhythmically, he will perhaps do well to begin with iambic trimeters of normal type, containing twelve syllables and at times varying the 1st, 3d, or 5th short by substitution of a pseudo-long () , as in *Nub.* vv. 5, 8, 9, 15, 17, 18, 31, 36, etc.

Let him then pass on to those verses in which two shorts are compressed into the time of one () , as in vv. 2, 3 (2), 11, 13 (2), 16, 20 (2), 21 (2), 22, 24 (2), 25, 27, 34, 40, 44, 45, 50 (3). Next to be taken are those where a long is resolved into two shorts ( |  |  or  |  | ), as seen in vv. 32, 35 (2), 39, 46 (2); after which, those where the resolved two shorts are followed by a pseudo-long () , as in vv. 4, 7, 10, 28, 33, 41. Finally let him venture on those presenting two or more of these variations at once, as vv. 6, 12, 14, 19, 23, 26, 29, 38, 49.—For the need of this strict rhythmical drill in order to approximate the ancient delivery, see by all means Haigh's *Attic Theatre*² 308 f.

130. The manner of delivering the lines of a Greek drama varied with the rhythms and metres used, and these again with the emotion (real or comically simulated) of the character represented as delivering them.

131. **Declaimed Verse.**—Unemotional dialogue was written in iambic trimeter, and almost certainly declaimed as in modern drama without musical accompaniment. In comedy this unemotional dialogue did not lift its diction above the level of daily speech, except when parodying the grandiloquence of tragedy or lyric poetry. In regard also to elision, crasis, hiatus, "quantity," etc., ordinary speech seems to have been closely followed in the free and fluent iambs of the comic poets. On these iambs sufficient has been already said.


132. **Chanted Verse.** — *a'*. A higher degree of excitement, with a corresponding departure from the common diction of iambic trimeter, was expressed in the longer iambic, trochaic, and anapaestic tetrameters and hypermeters (or "systems") — which latter are, in fact, not verses, but long passages of continuous rhythm written for convenience in lines of a dimeter each. All these verses were probably delivered in chanting or recitative style, to the accompaniment of the flute and in strict time, inasmuch as they were often further accompanied with marching or dancing. Examples of these metres and their variations here follow :

132 *β'*. *Anapaestic Tetrameter* is usually measured by dipodies, *i.e.*  = one μέτρον. Spondee and dactyl ( and ) may be substituted, sometimes a προκελευσματικός (); but the dactyl is rare in the 4th foot, the spondee rare in the 7th. The verse ends with a series of two short syllables and two longs (∪ ∪ —). Whether the rhythm of these is  * || or  || is disputed; but in a long passage the former would seem to be preferable, as affording time for breath. A word usually ends at the end of the 4th anapaest (*caesura*). Some of the variants are :

v. 263 

318 , etc.

984 , etc.

Verses with two dactyl-substitutes, as in 318, are common (*e.g.* 328, 342, 357, 372), those with three occur (353). The only instance in *Nubes* of a dactyl in the 4th foot is in v. 326 (). The only instance in *Nubes* of

* The sign ∿ is an eighth-note rest.

caesura neglected at the end of the 4th anapaest is in v. 987. The anapaestic tetrameters in this play are vv. 263-74, 291-97, 314-438, 476-77, 959-1008, 1510.

132 γ'. *Anapaestic Hypermeter* or "*System*" is a tetrameter that has run "overmeasure" (ὑπὲρ μέτρον) by repeating again and again the rhythm of the 1st dimeter before finishing (usually) with an incomplete ("catalectic," λήγω) dimeter (♩ | ♩ | ♩ | ♩ |

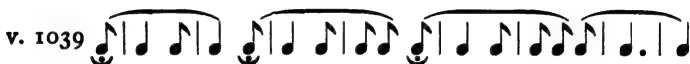
♩ | ♩ ||). The whole makes a huge verse sometimes of over 30 μέτρα, as in *Nubes* 439-56. But in long continuous rhythms of this sort, which exceed the capacity of most lungs, breathing space was sometimes provided by substituting a monometer for dimeter—a provision almost necessary if the chorus marched while it sang. These great aggregates being regarded as one verse, it was only by licence that the poet allowed himself hiatus or *syllaba anceps* at the end of a dimeter, there being in fact no more break there than in the middle. — In comedy anapaestic hypermeters most commonly come as a climax to anapaestic tetrameters. Delivered in one breath, the propriety of the name πνίγος for such a monster verse can easily be tested by reading ἀπνευστί vv. 439-56 of *Nubes*. Anapaestic hypermeters in this play are from 439 to 456, 711 to 722, 889 to 948, 1009 to 1023.



132 δ'. *Iambic Tetrameter*. As in trimeter, the μέτρον is a dipody with optional retardation of the first short (♩ | ♩ | ♩ | ♩ | for ♩ | ♩ | ♩ | ♩ |). This ♩ | ♩ (an apparent spondee —) may be further varied to ♩ | ♩ | ♩ (an apparent dactyl — ∪ ∪); and any iamb save the 7th may be replaced by a tribrach (♩ | ♩ | ♩) or by ♩ | ♩ | ♩, which, expressed by ∪ ∪ —, looks like an anapaest, but of course is not. The last μέτρον of the series consists of short-long-long with the rhythmic value of ♩ | ♩ | ♩ ||. Caesura, while commonly found after the 4th iamb, is rather free in its position. Of all rhythms this one is perhaps most clearly


marked in character. It has a jog-trot swing so vulgar that tragic poets never used it. Its normal gait is seen in such verses as *Nubes*




Some variants are



Further practice of tribrachs may be had in vv. 1054, 1056, 1057, 1061; of apparent dactyls () in 1055 (2), 1060, 1068, 1071; of apparent anapaests () in 1050, 1062, 1066. Caesura at end of 4th foot is neglected in vv. 1044, 1051, 1056, 1057, 1060, and often.—Iambic tetrameters in this play are vv. 1034–84, 1113–14 (syncopated), 1351–85, 1397–1444.

132 ε'. *Iambic Hypermeter* is much like anapaestic hypermeter—a long verse formed by repeating many times the rhythm of the first half of an iambic tetrameter, then closing with the second half and its cadence . In comedy it usually stands as a coda to a series of tetrameters, giving the scene a *bravura* finish. In this play such hypermeters run from 1089 to 1104, 1386 to 1390, 1446 to 1451.

132 ς'. *Trochaic Tetrameter*. Its μέτρον is a dipody, with optional retardation of the last short () as preparatory to the following dipody. The practical identity of this scheme with that of the iambic tetrameter is seen on comparison :



Yet the difference in the *ῥθος* or character is considerable.

The long syllable of any foot may be resolved into two shorts, as in vv. 589, 619, 625, 626; but this is rare in the 6th foot and extremely rare in the 7th, as in 575, 581. If, after two such short syllables, there follows a long-for-short at the end of a dipody, the sequence $\cup \cup -$ appears to be an anapaest (♪ ♪ ♩), but its rhythmical value is only $|\text{♪ ♪ ♩}|$. An apparent dactyl ($- \cup \cup$) for trochee (♪ ♩) is allowed for intractable proper names and sometimes for other words, as e.g. in *Ach.* 318, *Eq.* 319, *Vesp.* 496. Caesura at the middle of the verse is much neglected in comedy, as in vv. 580, 591, 607, 608, 609, 620.—In this play trochaic tetrameters are vv. 575–94, 607–26, 1115–30.

Trochaic Hypermeters not being found in *Nubes* are here passed over.

132 ζ. *Eupolidean*. Named from the comic poet Eupolis, this rhythm consists of four dipodies as follows:



But it is a *μέτρον πολυ-σχημάτιστον*, i.e. of many schemes. Not to mention all, the 1st long syllable in either half may be resolved, as in v. 539 (*ἐρυθρόν*); either or both short syllables in the 1st and 3d dipodies may be retarded, i.e. may be replaced by longs:



Further, the first foot in either half may become ♪ ♩ instead of ♪ ♪ , as in the 1st foot of v. 529, and 5th of 518, 527, 535. This

ταῦ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ . | ♩ ♩ |
 ἐν ♩ ♩ | ♩ ♩ | ♩ . | ♩ ♩ ||
 τί ♩ | ♩ . ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |
 ζῆ- ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ . ♩ | ♩ ♩ | ♩ ♩ |
 ἀρ- | ♩ ♩ | ♩ ♩ | ♩ . ♩ |
 ὁψ- | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ . ♩ | ♩ ♩ |
 βου- | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |
 πράγ- | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ . ♩ | ♩ ♩ |
 ἀξ- | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ x ||

The first musical period in 3-8 time consists of 4 verses, and these in turn of 4, 6, 6 and 4 measures respectively, thus forming a symmetric whole. The second period in 2-4 time is made up of two phrases repeated in varying order (the so-called dactylo-epitrite rhythm), one phrase of two measures' length (♩ . ♩ | ♩ ♩), the other of three (♩ ♩ | ♩ ♩ | ♩ ♩). On the symmetric arrangement of these phrases the student may profitably spend some time, even if arriving at no certain result. The line-arrangement of the text is quite arbitrary. See Rossbach 489 and 479, Schmidt 2. ccxxiii, Christ 589.

136. Verses 510-517:




ἀλλ' ♩ | ^ ♩ ♩ | ♩ ♩ | ♩ ♩ |
 οὐ- ♩ | ♩ ♩ | ♩ x | ♩ - | x ||



The first musical period, in anapaests, is properly the close of the previous scene, as it chants a march-measure for the retiring actors. In v. 3 begins the song. See Schmidt 2. ccxxiii, Rossbach 666, Christ 482.

137. Verses 563-74 (ψδῆ) = 595-606 (ἀντψδῆ) :



Believing the rhythm  to be the cadence of the period, I have written double bars at the end of 3, 5, 7, and 11. In v. 10 of the antistrophe *Βάχχαις* () retards the time of the corresponding *γῆς πέ-* () in the strophe. Schmidt 2. CCXXXIV, Rossbach 667, Christ 482.

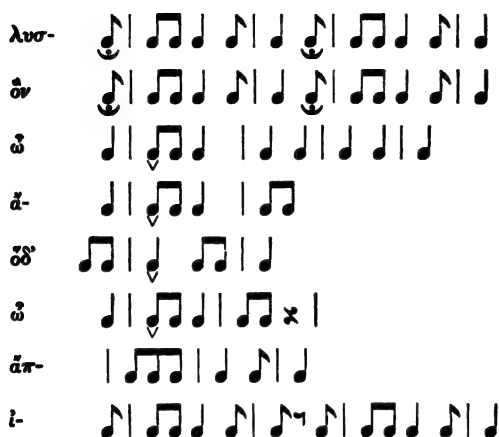
138. Verses 700-05 (ὠδῆ) = 804-13 (ἀντρωδῆ):


φρόν-
 στρο-
 ταχ-
 ἐπ’
 νό-
 (γνούς
 (ταχ-

Taking v. 2 as a mocking echo, perhaps *pianissimo*, of the last five tones of v. 1, I close the first period with it, as likewise the second period with its reëcho in v. 4. For φρενός in 5 of the strophe, the antistrophe has one long syllable ἐκπ-. The strophe being incomplete, the syllables γρὸς and ταχ- in the above scheme are taken from the antistrophe. Schmidt 2. CCXXV.

139. Verses 949-58 (ὥδῃ) = 1024-33 (ἀντωδῇ):

[illegible]



Note the changes in time: in the first four vv. 3-8 time; in the next three 2-4; v. 8, 3-8; in vv. 9-10 the dochmiac rhythm consisting of alternate 5-8 and 3-8 measures; in vv. 11-14, anapaestic 2-4 time; finally a 3-8 verse and a dochmiac (16). Schmidt 2. CCXXIX, Rossbach 305, who gives v. 7 as ; see also Rossbach 803.

141. Verses 1206-13:



ARGUMENT OF THE CLOUDS

The play opens with a night scene, nearing dawn. Strepsiades lies tossing restlessly; near him his son Pheidippides and the slaves, snoring (1-11). Strepsiades is harassed with debts incurred by this horse-racing and aristocratic son (12-18). He begins to count over these debts (18-40). He bewails the day that ever he, the plain but well-to-do farmer, married the fine city lady of noble family, proud and extravagant (41-74). But now at last he has found a plan to free himself from his creditors (75-77). He wakens his gambling son and begs him to go to Socrates' school (78-110), where there are two Arguments, a Stronger and a Weaker, the latter always winning, right or wrong. This is the one for Strepsiades' purpose; with it he will repudiate his debts (111-118). The son refuses to go (119-25). But Strepsiades is not cast down; he will go himself (126-32). From the Disciple who admits him he hears wonderful proofs of Socrates' wisdom and is the more anxious to meet him (133-220).

Socrates is next descried aloft, a transcendentalist, "treading the air" (221-36). He descends, hears the old man's request, then matriculates him by a mysterious initiation (237-62) and summons the Clouds, "our divinities" (263-313). After these have come, the neophyte receives instruction concerning them; also how the new god Revolution (*Δίωσις*) has supplanted Zeus (314-424). Strepsiades renounces the old and devotes himself, body and soul, to the new (425-56). The Clouds promise him grand Success (457-75), and a preliminary examination is held of the old man's capacity. This proves to be quite *nil*, but requirements are waived and he is taken within to begin his studies (478-509).

The Parabasis follows — a digression with interspersed hymns, wherein (1) the poet reproaches the Athenians saucily for having failed to award first prize to his first *Clouds* (510-62), then (2) the *Clouds* give some political advice (575-94), and deliver a message from the moon (607-26).

Re-enters now Socrates, exacerbated at his unpromising pupil; but he calls him forth to one more trial — with negative results (627-93). He then throws him on his own resources — he must be original and think for himself. Strepsiades does his best, but with truly horrifying issue (694-780). He is expelled (789). In extremity he again begs his son to get this higher education (814-64). With much reluctance and some impudence toward the Professor, young Pheidippides agrees to enter college (865-88).

Before Pheidippides now speak the two Arguments, the Just and the Unjust, the one offering him the old education, simple, honest, healthy, and virtuous, the other setting forth the alluring modern education, gay, frivolous, clever, unscrupulous, irreligious, and lecherous (889-1104). Pheidippides chooses the college novelties (1105-14). — During his brief career there, the *Clouds*, in a second digression, promise timely rain for the crops of the judges, if they award the prize to them, but floods, hail, and all-night storm, if they do not (1115-30).

Strepsiades next comes to fetch his son. At first glance Pheidippides is seen to be "disputatious and repudiatus" (1165-77), and he at once gives proof of it, wielding the Weaker Argument in consummate fashion (1178-1200). The overjoyed father takes him in to a banquet (1201-12). Enter in turn two creditors — easy prey even for Strepsiades' own poor smattering at the Weaker Argument. Rid of them, he returns to the banquet (1214-1302).

A brief but ominous song from the *Clouds*, announcing imminent Doom (1303-20).

Doom comes. Strepsiades issues howling, with a broken head (1321). His son has beaten him, and now follows him out still further to ply the victorious Weaker Argument. In a set de-

bate, presided over by the Clouds, Pheidippides proves that he is right not only to beat his father, but his mother too (1325-1443)!! This is too much for the old man (1444-51). He bitterly reproaches the Clouds for misleading him, though admitting he has done wrong himself (1452-64). He appeals to his son to help him wreak vengeance on that accursed College; but his son, now a young Alumnus, is all for his College (1464-75). Strepsiades enlists the aid of Xanthias his slave. Together they mount the roof of the *φροντιστήριον* and fire it, occupants and all. *Exeunt* the Clouds (1476-1511).



**ΑΡΙΣΤΟΦΑΝΟΥΣ
ΝΕΦΕΛΑΙ**

ΤΠΟΘΕΣΕΙΣ¹

α'

Αἱ πρῶται Νεφέλαι ἐν ᾧσται² ἐδιδάχθησαν³ ἐπὶ ἄρχοντος Ἰσάρχου,⁴ ὅτε Κρατῖνος μὲν ἐνίκα⁵ Πυτίνην, Ἀμειψίας δὲ Κόννην. διόπερ Ἀριστοφάνης ἀπορριφθεὶς παραλόγως ψήθη δεῖν ἀναδιδάξαι τὰς Νεφέλας τὰς δευτέρας ἀπομέμφεσθαι⁶ τὸ θέατρον. ἀποτυχῶν⁷ δὲ πολὺ μᾶλλον

1. **ὑποθέσεις**: in the manuscripts of most Greek dramas are found brief prefatory notices of the date and circumstances of their first production, taken from a work now lost, the *Διδασκαλία*, by Aristotle (384-322 B.C.). To these are added arguments or summaries of the play (*ὑποθέσεις*), with other miscellaneous information, probably written in part by the famous grammarians of Alexandria, whose activities date between 300 and 146 B.C. Of the ten paragraphs prefixed to *Nudes* but two are here given.

2. **ἐν ᾧσται**: *in town*, i.e. in Athens at the chief festival of Dionysus, called *Διονύσια τὰ ἐν ᾧσται* (or τὰ δῶτικά, or τὰ μεγάλα), to distinguish it from the country celebration (*Διονύσια τὰ κατ' ἀγρούς*) and the *Lenaea* (τὰ ἐπὶ Ἀθναίῳ).

3. **ἐδιδάχθησαν**: *were taught*, i.e. to the actors and chorus.

4. **ἐπὶ ἄρχοντος Ἰσάρχου**: the archonship of Isarchus fell in the latter half of 424 B.C., and the first

half of 423. As the festival came in the spring, the play was produced in 423 B.C.

5. **Κρατῖνος ἐνίκα**: Cratinus, now an old man, was one of the most famous of the earlier comedy writers; see n. on § 98, *Introd.* It was an honour to have one's play accepted by the archon as one of the three to be presented at the state's expense, and each of the three poets received a prize. But to obtain the third prize was to be beaten. As young Aristophanes had by this time been honoured for four successive years with first or second, it is now contrary to his reckoning (*παραλόγως*) that he finds himself cast aside (*ἀπορριφθεὶς*).

6. **ἀπομέμφεσθαι**: *to rebuke*, expresses purpose after *ἀνα-διδάξαι* (*to re-exhibit*).

7. **ἀποτυχῶν κτλ.**: if Arist. *failed far more the next time* (*ἐν τοῖς ἔπειτα*), it must be that his play was not even accepted. For that reason he did *not after all* (*οὐκ ἐτι*) present his *revised version* (*διασκευήν*).

καὶ ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκευὴν εἰσάγαγεν. αἱ δὲ δευτέραι⁸ Νεφέλαι ἐπὶ Ἀμεινίου ἀρχοντος.

β'

Τοῦτο⁹ ταῦτόν ἐστι τῷ προτέρῳ, διεσκευάσται δὲ ἐπὶ μέρος ὡς ἂν¹⁰ δὴ ἀναδιδάξει μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δι' ἣν ποτε αἰτίαν¹¹ ποιήσαντος.

Καθόλου¹² μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διόρθωσις. τὰ μὲν γὰρ περιήρηται, τὰ δὲ παραπλέκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται, ἃ δὲ ὁλοσχεροῦς τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν, αὐτίκα μάλα ἢ μὲν παράβασις¹³ τοῦ χοροῦ ἡμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ,¹⁴ καὶ τελευταῖον ὅπου καίεται ἢ διατριβή¹⁵ Σωκράτους.

8. αἱ δὲ δευτέραι κτί.: this statement, directly in conflict with the preceding and with what follows, is best regarded as an addition due to some misunderstanding.

9. τοῦτο κτί.: i.e. this present drama, as found in the manuscripts. *But it has been recast in part.*

10. ὡς ἂν: with προθυμηθέντος.

11. δι' ἣν ποτε αἰτίαν: for some cause or other.

12. καθόλου κτί.: speaking broadly, in nearly every part has correction taken place. For some passages have been removed, others inserted, and changes made in the arrangement and in the distribution of the characters, while other passages (& = τὰ) of the following sort have been subjected to a complete recasting; for example (αὐτίκα μάλα) etc.

13. παράβασις: see n. on vv. 510-626.

14. λαλεῖ: post-classical substitute for λέγει. The passage referred to runs from v. 889 to 1104.

15. διατριβή: school, a late usage. Other marks of the post-classical date of this passage are αὐτίκα μάλα = αὐτίκα, for example, and καὶ ὅπου answering μὲν in ἡ μὲν παράβασις.

This last paragraph has given rise to endless dispute among modern scholars, who have attempted to reconstruct the plot of the first *Clouds*, e.g. by making Socrates only a physical philosopher and not also a moral corrupter of the youth, and then disengaging from the text as it now stands those parts that *ex hypothesi* were inserted or substituted in the never-completed revision. For all this one must consult the editions of Teuffel-Kaehler (1887) and of Kock (1894) besides endless essays in the philological journals. But it is seen at once that the data for final settlement of such questions are wanting. In recent years philological acuteness has turned to more profitable subjects. See P. Mazon.

Intention of House may have been noted
out on the ἐκκύκλημα.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ¹

ΣΤΡΕΨΙΑΔΗΣ

ΦΕΙΔΙΠΠΙΔΗΣ

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ

ΣΩΚΡΑΤΗΣ

ΧΟΡΟΣ ΝΕΦΕΛΩΝ²

ΔΙΚΑΙΟΣ ΛΟΓΟΣ

ΑΔΙΚΟΣ ΛΟΓΟΣ

ΠΑΣΙΑΣ, δανειστής

ΑΜΥΝΙΑΣ, δανειστής

ΧΑΙΡΕΦΩΝ

ΕΡΜΗΣ

1. πρόσωπα: *masks*, lit. *faces*. It has long been taught that the state provided but three actors for a drama, and that the poet had so to compose his play that these three could present all the characters. So Haigh, *Attic Theatre*², 252 f.

But it has recently been made almost certain that such limitation in the number of actors was unknown in Athens in the fifth century B.C.; that the changes of costume rendered necessary thereby would have been inartistic and almost impossible from lack of time; and that the three-actor rule arose only later, when troupes of players travelled

through Greece and other lands presenting their dramas with as little expense as possible and practising excision if necessary. The fact that normally the dramatic dialogue was limited to three persons is due therefore, not to economic exigency, but to the Greek artistic sense for propriety and clarity of expression. So Dr. Kelley Rees, *The So-called Rule of Three Actors in the Classical Greek Drama* (Dissert., Chicago, 1908).

2. χορός νεφελών: in comedy the chorus, or band of singing dancers, numbered 24, in tragedy, since the time of Sophocles, 15. Haigh, *Attic Theatre*², 323 f.

ΝΕΦΕΛΑΙ

Στρεψιάδης

Ἴον ἰού·

ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον·

ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;

καὶ μὴν πάλαι γ' ἀλεκτρονόος ἦκουσ' ἐγώ·

οἱ δ' οἰκέται ρέγκουσιν. ἀλλ' οὐκ ἂν πρὸ τοῦ. 5

ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὐνεκα,

ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.

may you be
destroyed
we!

At the back of the round ὄρχή-
στρα or dancing-place of the cho-
rus is represented a street with two
or three houses. (There was
probably no stage.) In the por-
tico or πρόθυρον of one of these
houses lies Strepsiades, near him
his son Pheidippides and some
slaves asleep. It is night.

ΠΡΟΛΟΓΟΣ 1-262

The prologue is all that part of
a drama (δράμα, δράω) which pre-
cedes the entrance (πάροδος) of
the chorus. It is usually com-
posed in iambic trimeter. For
this see Introd. §§ 125-31, HA.
1091 ff., G. 1658 ff.

Στρεψιάδης: by etymology a
scion of the στρέφω family, one

of the McFraud clan, we might say,
or one of the Dodges or Turners.

1. ἰὸν ἰού: *heigh-ho*; *O dear*,
O dear!

2. τὸ χρῆμα κτί: *this night-
business—how long it is!* It is
broad day in the theatre, but the
audience take the hint and imagine
night.

4. καὶ μὴν: *surely*.—ἐγώ:
added bitterly, as he hears the
slaves snoring (ρέγκω).

5. οὐκ ἂν: almost as common
as our own ellipse "they wouldn't
've" (sc. ἔπρεσκον); cp. 108, 154,
769, 1379.—πρὸ τοῦ: *before this*;
τοῦ in its old demonstr. sense.

6. πολ-, πολ-, πολ-: a petulant
explosion of *p*'s.

7. ὅτε: *when*, passing into cau-

ἀλλ' οὐδ' ὁ χρηστὸς οὐτοσί νεανίας
 ἐγείρεται τῆς νύκτος, ἀλλὰ πέρδεται
 ἐν πέντε σιούραις ἐγκεκορδυλημένος. 10
 ἀλλ', εἰ δοκεῖ, ρέγκωμεν ἐγκεκαλυμμένοι.
 ἀλλ' οὐ δύναμαι δείλαιος εὔδειν, δάκνόμενος
 ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν
 διὰ τοντονιὸν τὸν υἱόν. ὃ δὲ κόμην ἔχων
 ἱππάζεται τε καὶ ξυνωρικεύεται. 15
ὀνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι
 ὀρῶν ἄγουσαν τὴν σελήνην εἰκάδας·

sal since. With war literally at Athens' gates, escape for the slaves was easy, hence chastisement had to be light. By the year 413 B.C. more than 20,000 of them had deserted to the enemy (Thuc. 7. 27).

8. οὐδέ: no more (than the slaves). — χρηστὸς: nice; ironic.

10. πέντε: probably a "round" number, like our "half-dozen"; not lit. "five." — ἐγ-κε-κορδυλημένος: en-swaddled; a comic and scornful partic. formed directly from κορδύλη (head-scarf); *mantilla-ed*.

11. εἰ δοκεῖ: if that's the vote, the will of the majority. Cp. the formula ἔδοξεν τῇ βουλῇ καὶ τῷ δήμῳ.

12. Delivered after fruitless silence in tragic style; for δείλαιος and εὔδω (instead of καθεύδω) are extremely rare in prose.

13. ὑπὸ τῆς δαπάνης κτί.: a variant from the usual biters. — φάτνης:

lit. manger; = stall, or stud. Note the recurrence of δ and ης in 12 and 13, and the falling apart of the three μέτρα in 13.

14. κόμην ἔχων: wearing long hair — the habit of the aristocratic knights and people of quality, which came to mean "taking on (h)airs," "playing the fine gentleman," as in 545.

15. Even in war times ἵπποτροφία for the festival races was the great passion of the fashionable youth. In 416 B.C. their head, Alcibiades, entered no less than seven four-horse chariots at the Olympic games. The single racer was called ἵππος κέλης, the pair a συνωρίς (whence ξυνωρικεύομαι), the four-horse chariot a ζεύγος.

16. The verse divides in the exact middle, ἐγὼ winning a pathetic prominence.

17. εἰκάδας: the twenties, the days of the month from the 20th

X ἐπιθυμία, desire, longing, ἐπιθυμία
 ἐπιθυμία = ωδύνη, ωχλύς
 τὸ ὄνειδος, rebuke, ἐπιποῖ = ἐπιποῖ
ἐπιποῖ [to be angry, to be angry] = ὠχλύς
ἐπιποῖ = ἐπιποῖ, ἐπιποῖ, ἐπιποῖ
ἐπιποῖ = ἐπιποῖ, ἐπιποῖ, ἐπιποῖ

ὕψιστος = young man, youth

ἐγερῶ = wake, arouse, self

πρόθυμος = breast wind

ὄλβος = shaggy goatskin worn
as an outer garment

δυστυχής = wretched, miserable.

ἐύδω, ἐύδω, ἐύδω = sleep

δάκνω, δένω, δένω, δένω = bite

δαπάνη, δαπάνη = cost, expenditure

φάτνη = manger, into

χρέος, χρέος = debt

ὀνειροπαλέω = to be absorbed in

dreams of ---.

αἰτεροειδές ρν, boumleas, infer

ῥέγκω, ῥέγω = stone

οὐνεκα = for that, because, on acc't

ἄπολύς = [be from, set free] ἀπολύω δεφέ

καλέω, καλέω, εκαλέω = [prune,
rehearsal, lives in check] δυνισθ

ἄνωγ. ἄνωγ. ἄνωγ. = ἄνωγ. ἄνωγ.

ἄνωγ. ἄνωγ. ἄνωγ. = ἄνωγ. ἄνωγ.

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Χλ

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ἄπ

κλυσέω = come on, advance

ῥιπτεω [Fasten, Touch] = FIRE, set fire to

85

λυσέω = lamp, light

ἐναγίζω = know accurately

20

λοχίζομαι = reckon *but only*

is instead
of τινός

κοτταπάζω = horse branded with
letter ρ.

ὠνέομαι = buy, purchase

2. ἄρ. ἐπὶ πλάμην

τάλας = wretch, MISER (LAT)

ἐκκόπτω = cut out, knock out.

μυθί = ῥητορικὸς οὐκ ἀληθινός

ῥητορικὸς οὐκ ἀληθινός (ἀληθινός)

— ἀληθινός οὐκ ἀληθινός

ἀπερνέω ον, burn down, infer

ῥέγγω, ῥέγωω = divide

οὐνεκα = for that, because, on acc't

ἁπολούω = [to be from, set free] ἁπολύω defect

καλάω, καλάωω, ἐκαλέω = [prune, rebranch, bres in check] ὑνίσθη

ἡνέκα, ἡνέκα, ἡνέκα = ἡνέκα

ἡνέκα, ἡνέκα, ἡνέκα = ἡνέκα

ἡνέκα, ἡνέκα, ἡνέκα = ἡνέκα

ἡνέκα, ἡνέκα, ἡνέκα = ἡνέκα

ἡνέκα, ἡνέκα, ἡνέκα

ἡνέκα, ἡνέκα, ἡνέκα = ἡνέκα

ἡνέκα = ἡνέκα, ἡνέκα, ἡνέκα

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ἡνέκα = ἡνέκα, ἡνέκα

ἡνέκα, ἡνέκα, ἡνέκα = ἡνέκα

ἡνέκα

Χυρῆω = Come on, advance

ἄπτω [Fasten, Touch] = FIRE, not Fire to

λῦχνος = lamp, light.

ἀναγινώσκω = know accurately

notes
1106

λογίζομαι = reckon *but not*

ἵππος πᾶτας = horse branded with
letter P.

ὠνέομαι = buy, purchase

2. ἴστω . ἔπλεον

τᾶλας = wretch. MISER [LAT]

ἐκκόπτω = cut out, knock out.

amth = ἔκδοσις οἰκτιροῦμαι

ἐκδοσις οἰκτιροῦμαι (charity, v)

— and for the world, etc

$$m(A \cap B, m) = 0.50 \times$$

81. $\text{H}_2\text{O} + \text{CO}_2 \rightarrow \text{H}_2\text{CO}_3$

75-931, 932 - 54X2

Distance = 2000 = 2000

٥٨

- The following is a list of the names of the persons who have been identified as being involved in the activities of the group:

— 2020, 9, 10 — 2020, 9, 10

1945-1946

CTA-2231M. Acton = zach¹XT

1. The first step is to identify the problem or question that needs to be addressed. This involves understanding the context and the specific requirements of the task.

Παράπροσδοκία = Humor

Universal something unexpected

Bitten Not By Bad Bugs—

οἱ γὰρ τόκοι χωροῦσιν. ἄπτε, παῖ, λύχρον,
κακφέρει τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβὼν
ὁπόσοις ὀφείλω, καὶ λογίσωμαι τοὺς τόκους.
φέρ' ἴδω, τί ὀφείλω; 'δώδεκα μνᾶς Πασία'
τοῦ δώδεκα μνᾶς Πασία; τί ἐχρησάμην;
ὅτ' ἐπριάμην τοῦ κοππατίαν οἶμοι τάλας,
εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

20
τοῦ μνησ
τινός

“οὐδ' αὖτ' ἔτις”

ῥυμ

on; cf. our “teens.” They were hateful only because they ended in the ἐνῇ καὶ νέᾳ, which was the day for paying interest (τόκος). So at Rome they had “*tristes kalendae*.” The old man evades naming the ugly day from dislike of it, just as for the opposite reason the lover of “Sally in our Alley” plays round the name of Sunday in the old song: “Of all the days that’s in the week | I dearly love but one day, | And that’s the day that comes betwixt | A Saturday and Monday.”

acc.; *what use did I make of them?*

23. Spoken after a pause. — κοππατίαν: one of the famous blooded horses of Corinth, branded on the haunch with the city’s ancient initial letter Koppa (ϙόρινθος) — the original of our Q. A



Corinthian coin of the 5th cent. B.C. shows the winged horse Pegasus with a ϙ beneath him.

18. χωροῦσι: interest did indeed *come on* at a sleepless rate in Athens, running from 10 to 36 per cent. — ἄπτε: *light*, lit. *touch*. The slave brings lamp and ledger.

21. δώδεκα μνᾶς: 12 × \$18.00 = \$216.00. Πασίας comes for his money later (v. 1213 ff.).

22. τοῦ: *for what?* a gen. of exchange (as in 31), usually called gen. of price. — τί: inner

24. ἐξεκόπην: a pun on κοππατίας. For the indic. with εἶθε, expressing unattainable wish, see S. 1176, HA. 871, G. 1511.

Φειδιππίδης

Φίλων, ἀδικοίς· ἔλανε τὸν σαυτοῦ δρόμον. 25

Στ. τοῦτ' ἔστι — τουτί — τὸ κακόν, ὃ μ' ἀπολώλεκεν.
ὄνειροπολεῖ γὰρ καὶ καθεύδων ἵππικῆν.

Φε. πόσους δρόμους ἔλα τὰ πολεμιστήρια;

Στ. ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.

ἀτὰρ τί χρέος ἔβα με ^{ἐκινῶ} μετὰ τὸν Ἥασίαν; 30

'τρεῖς μναὶ διφρίσκου καὶ τροχοῖν Ἀμυνία.'

Φε. ἄπαγε τὸν ἵππον ἐξάλισας οἴκαδε.

25. ἀδικοίς: = "a foul, Philo!"
Dreaming of his race-practice, Pheidippides sees his friend cutting across the course (*ὑποτρέχει*) — an unfair and dangerous act. Hence — "keep to your own track."

26. τουτί: a feeling repetition of τοῦτο; "that's the trouble — right there."

27. καὶ καθεύδων: *even when asleep*; a comical charge truly, but excusable from the sleepless sire. — ἵππικῆν: *sc. τέχνην, horserery* (like "archery," "cookery") = *the track, or turf*.

28. Clearly Philo has got possession of the course and "is going to drive his war-chariots (*sc. ἄρματα*)" as many laps (*δρόμους*) as he pleases. These *πολεμιστήρια* flourished of course on no real field of battle at that period; they were but racing cars decked perhaps in martial gear.

29. ἐμὲ: emphatic by reason of

its form, position, and the following *μέν* (= *μήν*). — πολλούς: emphatic because separated from and preceding its substantive. The line is not easy to deliver rhythmically, if the logical emphasis be observed.

30. In his tragic plight, the old man borrows a tragic phrase from Euripides; note (1) *χρέος debt*, for the prose form *χρέως* indeclin. or *χρέα* plural; (2) *ἔβα* = Attic *ἔβη*; (3) the acc. *με* after *ἔβα* without prep. (Cp. "arrive" in Shakespeare, *e.g. 3 Henry VI* 5.3.8 "have arrived our coast"). "What debit hath arrived me?" would be corresponding stilted English.

31. *διφρίσκου*: the light *δίφρος* or chariot-box of the *ἄρμα*, itemized apart from the wheels (*τροχοί*), and unshipped from them when not in use (Hom. *Il.* 5. 722).

32 f. The groom (*ἵπποκόμος*) is told to give the horse a good roll (*ἐξ-αλίνδω*) before leading him

PLAYS OF TRAGEDY

ἀπαλυσίς, ἀπάλω = μῦθος, Rose

[κατὰ φέρω = θύω]

ὁ φέρω [θεοφάνεια = καὶ φέρω]

τροχός, οὐ ωθῶ

ἐξελύκω = Rose

ἀπάλω = μῦθος

ἀπάλω = μῦθος

ἀπάλω = μῦθος

ἀπάλω

ἀπάλω = μῦθος

ἀπάλω = μῦθος

ἀπάλω [κατὰ φέρω] ωθῶ

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ἡμεῖς - my friend, my dear
 ἐνέχυρα ἔχω, ἔχω = I have pledged
 δυσκολαίνω = be pained, distressed -
 (concentrated, annoyed)
 ὀτρύνω = be doing, maltreats
 κατασπαρνών = sleep soundly.
 ὑμέω [ισο. int. ὑήμα] many

Στ. ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,
ὅτε καὶ δίκας ὠφληκα χᾶτεροι τόκου
ἐνεχυράσεσθαί φασιν. Φε. ἐτεόν, ὦ πάτερ, 35
τὶ δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὄλην;

Στ. δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων. JES
Φε. ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.

Στ. σὺ δ' οὖν κάθευδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι
εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται. 40X
φεῦ. 3 4100

εἶθ' ὠφελ' ἡ προμνήστρι' ἀπολέσθαι κακῶς,
ἥ τις με γῆμ' ἐπήρε τὴν σὴν μητέρα.
ἐμοὶ γὰρ ἦν ἄγροικος ἡδιστος βίος

home. But in his own case (ἐμέ γε) Strepsiades finds the prep. ἐξ literally true.

33. τῶν ἐμῶν: sc. χρημάτων property.

34. ὅτε: causal, as in 7. — ὠφληκα: with δίκην the verb ὀφλισκάνω (to owe) means to lose a suit. — χᾶτεροι: καὶ ἕτεροι.

35. ἐνεχυράσεσθαι: middle, will get their surety (ἐνέχυρα) by levying on my property. — ἐτεόν: really; an adv. used only in questions with roused feeling; 93, 820, 1502.

37. τις: some sort of — then a pause before naming this new species of insect, the sheriff (δήμαρχος = shire-reeve).

38. ὦ δαιμόνιε: "my dear Sir"; a formula much used in ex-postulation.

39. σὺ δ' οὖν: with imv. gives impatient, unwilling, or scornful assent: "well, well, if you must." The pronoun rarely seems to be emphatic. — κάθευδε: "sleep on"; note present tense. — ἴσθ' ὅτι: assuredly; a clause parenthetical and practically an adverb.

40. ἅπαντα: the whole set of them, with postscript emphasis. — τὴν σὴν: your own, also emphatic by separation from its substantive. — φεῦ: ah! He falls into reverie.

41. προ-μνήστρια: match-maker; from προ-μνάομαι to court for another.

42. γῆμαι: elided, as κολάσαι in 7. — ἐπήρει: (αἶρω) put me up to —, induced me.

43. ἐμοί: emphatic; "mine was a farm-life most delightful."

εὐρωπιῶν, ἀκόρητος, εἰκῇ κείμενος,
 βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις. 45
 ἔπειτ' ἔγῃμα Μεγακλέους τοῦ Μεγακλέους
 ἀδελφιδῆν ἄγροικος ὦν ἐξ ἄστεως,
σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην.
 ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγὼ
 ὄζων τρυγός, τρασιᾶς, ἐρίων, περιουσίας, 50
 ἢ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετῆρλίδος.

44 f. might be a picture of the farm and deserted monastery of Caesariani to be seen at the present day perched on the rugged side of Mt. Hymettus overlooking Athens. — εὐρώς is *mould, decay*; εὐρωτιάω to *moulder*. — ἀ-κόρητος: *unkempt, rude*; κορέω to *sweep*. — βρύων: *teeming, bursting*; a poetic word = prose ὀργάω. — τὸ στέμφυλον is *pressed olive cake*.

46. To marry the niece of Megacles the son of Megacles was to marry "the daughter of a hundred earls." The family, under the name Alcmaeonidae, had been celebrated from before the time of Solon and Draco, antedating all the tyrants and producing (or allying to itself) such men as Pisistratus, Cleisthenes, and Pericles. At this very time a Megacles appears in the inscriptions as γραμματεὺς to the Treasurers of the Sacred Monies (428/7 B.C.); and the youngest scion Alcibiades has already such a record (Introd.

§§ 39, 62, 108), that Arist. quite naturally names this house, from which to draw his young horse-racing hero Pheidippides.

47. The contrasts are juxtaposed.

48. ἐγ-κε-κοισυρω-μένην: *de-Pompadoured*. Coisyra seems to be the name of some grand dame, some Madame Pompadour, of earlier times, probably of this same family. Cp. the word-formation with that in 10.

49. ἐγὼ: *emphat. position*, as in 4. The contrast comes in 51.

50 ff. The metrical feet fall apart (δι-αίρεσις) as he slowly numbers the odours; thrice we hear the rhythm $\text{♩} \text{♩} \text{♩}$. His memories waken echoes in the words (τρ- τρ-, -ας -ας, -ου -ου, -δος -δος). "Smelling of lees, pigs, fleece, and ease" is not literal but gives the tone. — καταγλωτ.: *billings and cooings*.

52. λαφυγμοῦ: *gluttony*; λαφύσσω to *devour*, *gorge*. — Κολίας

Κεῖμα = to be idle, at ease, inactive
μέλι = bee

Πρόβατον, τὸ cattle, flocks,
ἀδελφιδή = brother's daughter = Niece

Σεμνός : Stately, august, holy, solemn
awful.

Τρυφάω : live ~~ethically~~, luxuriously

συνκατακλίνω : make lie down together

ὄζω, ὀβήτω, ὀδῶσα [Pres. aorist]
Smell of,

Τρύπη ἡ = cup, fruit gathering
cup, cone, fruit vintage

Τρασά : crate to dry figs
or

ἔριον : wool | ἔρα ἐρα ἐρα
= loves from the
q. ἐρα ἐρα ἐρα

Περουσιός ~~abundant~~ = cotton.

ῥύπον : perfume, unguent

ῥάβδος - Crucifixion

καταγλυτίζει : Tongue-kiss.

ἡ ἀποστολή τοῦ ἁγίου πνεύματος
 ἐστὶν ἡ ἀποστολή τοῦ ἁγίου πνεύματος
 ἐκ τοῦ πατρὸς καὶ τοῦ υἱοῦ
 ἐν ὀνόματι τοῦ κυρίου ἡμῶν Ἰησοῦ
 χριστοῦ τοῦ υἱοῦ τοῦ ζῶντος καὶ
 βασιλέως τοῦ οὐρανοῦ καὶ τῆς γῆς
 καὶ πάντων τῶν οὐρανῶν καὶ τῆς γῆς
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οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα.
ἐγὼ δ' ἂν αὐτῇ θοιμάτιον δεικνὺς τοδί
πρόφασιν, ἔφασκον, 'ὦ γύναι, λίαν σπαθᾶς.'

55x

Θεράπων

ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῇ λύχνῳ.

Στ. οἶμοι· τί γάρ μοι τὸν πότην ἦπτες λύχνον;
δεῦρ' ἔλθ', ἵνα κλάης. ! Θε. διὰ τί δῆτα κλαύσομαι;

Στ. ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.
μετὰ ταῦθ', ὅπως νῶν ἐγένεθ' υἱὸς οὔτοσί,

60

and Genetyllis are epithets of Aphrodite, the one because of her temple at the promontory Colias near Athens, the other because the goddess of marriage.

53. μήν: in truth. — ἀλλ' ἐσπάθα: on the contrary, she was always at the σπάθη, i.e. using the weaver's rod (σπάθη) to drive down closely the woof-threads upon the warp. A virtuous wife, think the audience.

55. λίαν σπαθᾶς: but when Streps. shows them his threadbare ἱμάτιον — as he had to his wife by way of excuse (πρόφασιν) for his words — they see his joke; for σπαθᾶν was also colloquially to waste or squander. "Wife, all too well you weave me waste-coats." — ἔφασκον: with ἂν iterative, would say; S. 1183, HA. 835, G. 1296.

56. The lamp has gone out.

— ἡμῖν: the plural is perhaps a bit presumptuous.

57. πότην λύχνον: a *toper* lamp was indeed extravagant in war-time. With olive-groves cut and all Attica cooped within the walls, both honey and oil ("sweetness and light" as Gildersleeve has said) were scarce and high. Note the emphasis of πότην by its separation from the substantive.

58. κλάης: "to howl" meant often "to get a cuffing"; so οἰμώζω in 217. Cp. the Eng. "you'll catch it" — no boy asks what.

59. θρυαλλίδων: some of the fat wicks; S. 883, HA. 736, G. 1097. 1.

60. ὅπως: = ὡς, when; an old-fashioned usage proper to the old countryman. — οὔτοσί: here, with a gesture; hence no article with υἱός, S. 805, HA. 674, G. 945. 2.

ἐμοί τε δὴ καὶ τῇ γυναικὶ τὰγαθῇ,
 περὶ τοῦνόματος δὴ ἵκευθεν ἐλοιδορούμεθα.
 ἢ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,
 Ξάνθιππον, ἢ Χαίριππον, ἢ Καλλιππίδην,
 ἐγὼ δὲ τοῦ πάππου ἵκέμεν Φειδωνίδην. 65
 τῶς μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ
 κοινῇ ξυνέβημεν καθέμεθα Φειδιππίδην,
 τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,
 'ὅταν σὺ μέγας ὢν ἄρμ' ἐλαύνῃς πρὸς πόλιν,
 ὥσπερ Μεγακλῆς, ξυστίδ' ἔχων —· ἐγὼ δ' ἔφην,

61. δὴ: *namely*.

62. ἐλοιδορούμεθα: note the tense.

63. ἵππον: for antiquity a *nomēn* was an *omen*, and the "man on horseback" was a leader and an aristocrat. What better omen than Ξάνθιππος or the like? That was the name of Pericles' father. — προσετίθει: *was for adding*; imperfect tense for imperfect act.

65. τοῦ πάππου: again old country-usage instead of ἀπὸ τοῦ πάππου. — ἵκέμεν: *was for naming*; imperfect as in 63. The middle is regular in this sense. — Φειδωνίδην: Strepsiades' father was named Φειδων (v. 134); he would follow the ancient custom of naming grandson from grandfather, yielding a bit in adding the proud patronymic -ίδης. Φειδων, from φείδομαι, was a "thrifty" omen, if not aristocratic.

66. τῶς: *for a time*. — ἐκρινόμεθα: *we disputed*; an old-time use of the word in middle voice.

67. Φειδιππίδην: *Spare-horse*; a compromise hardly easy for the youth to bear among his fast associates of the turf. Cp. the Indian name Young-man-afraid-of-his-horses.

69 f. *O when you are a man!* The sentence is incomplete, as are εἰ-γάρ wishes and English wishes beginning "if only." Madame Strepsiades is probably thinking how her darling will look in the Panathenaic procession or when, returning a victor from the Olympian games, he is granted processional honours to the acropolis (πόλις), clad in long saffron robe (ξυστίς).

70. Μεγακλῆς: two generations earlier a Megacles had indeed won a four-horse chariot race in the Pythian games. Pindar's

καὶ ἴθαυ ἴθαυ

Πατήρ = grandfather

Κρίνωμαι [Κρίνω = separate, divide,
choose, pick out.

Μιθ = offer, suaver.

συνβαίνω = come together, Agree -

pf. fut ἔσυνεβη

Κορύβωμαι: Fondle, coax, caress.

Ξυρτίς, κορ = robe with sweeping
train

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Στ. μή μοί γε τοῦτον μηδαμῶς τὸν ἵππιον·

οὗτος γὰρ ὁ θεὸς αἰτιὸς μοι τῶν κακῶν.

ἀλλ' εἶπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,

ὦ παῖ, πιθοῦ μοι. Φε. τί δὲ πίθωμαι δῆτά σοι;

Στ. ἐκστρεψον ὡς τάχιστα τοὺς σαντοῦ τρόπους,

καὶ μάνθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.

Φε. λέγε δῆ, τί κελεύεις; Στ. καὶ τι πείσει; Φε. πεί-

σομαι,

νῆ τὸν Διόνῡσον.

Στ. δεῦρό νυν ἀπόβλεπε.

ὁρᾷς τὸ θύριον τοῦτο καὶ τοῖκίδιον;

Φε. ὁρῶ. τί οὖν τοῦτ' ἐστὶν ἐτεόν, ὦ πάτερ;

Στ. ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.

larly guarded Athenian entrances
(see v. 1478).

88. ἐκ-στρεψον: he is to turn
his habits inside out as he would
his ἱμάτιον; = "to turn over a new
leaf."

94. ψυχῶν: philosophers had
been disputing much what the
ψυχή or soul was. Strepsiades
had heard of these discussions, but
perhaps for him ψυχαί meant what
it did when he was a boy learning
Homer—the "spectral dead,"
"disembodied spirits." Σοφῶν
was to him a modern "medium."

—φροντιστήριον: formed on the
analogy of βουλευτήριον, δικασ-
τήριον, ἐργαστήριον, means *reflec-
tory, contemplatory, speculatory*,
or *cogitatorium*, from φροντίζω,
φροντιστής; hence by strange
irony it is Arist. himself who first
worked out even in detail the pro-
fessional thinking-shops of modern



Poseidon Hippios, with trident; a
coin of Potidaea.

84. μή μοί γε: sc. λέγε. — τὸν
ἵππιον: appositive to τοῦτον, not
its substantive.

87. τί: *wherein?* — δῆτα:
pray; impatiently.

*Humor is kept
where.*
85

*turn in-
side out*

*First Solon
of Sophocles*

ἐνταῦθ' ἐνοικουῖσ' ἄνδρες, οἱ τὸν οὐρανὸν
 λέγοντες ἀναπείθουσιν ὡς ἔστιν πνιγεύς,
 καῖστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἀνθρακες.
 οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδῶ,
 λέγοντα νικᾶν καὶ δίκαια κᾶδικα.
 Φε. εἰσὶν δὲ τίνες; Στ. οὐκ οἶδ' ἀκριβῶς τοῦνομα.
 μεριμνοφροντισταὶ καλοὶ τε κἀγαθοί. 101
 Φε. αἰβοῖ, πονηροὶ γ', οἶδα. τοὺς ἀλαζόνας,

universities, the seminaries and laboratories.

94-97. οὐρανόν: stands by *πρόληψις* (*fore-seizure*) in the earlier clause, while English transfers it into the ὡς-clause. — Hippon ὁ ἄθεος, one of the new philosophers, seems to have compared the dome of heaven to a *πνιγεύς* or *smotherer*, a dome-shaped furnace or oven in which charcoal was burned. Cratinus had ridiculed this in his comedy the *Πανόπται* (*Eye-alls*, or *Know-it-alls*). Arist. borrows the doctrine for his composite Socrates, and adds from Heraclitus the comparison of men (*ἄνθρωποι*) with charcoal (*ἄνθρακες*). For according to Heraclitus we draw in τὸν θεῖον λόγον (*divine reason*) by respiration and through the passage-ways of the senses (οἱ αἰσθητικοὶ πόροι) — less when asleep, more when awake — just as *ἄνθρακες* grow black when withdrawn from the fire, but if given fire and air become living.

96. λέγοντες: by *argument*, as in 99, 115, 1211.

98 f. Again a borrowing and blackening. Socrates asked no pay, indeed offered no formal instruction at all; and it was Protagoras, not Socrates, who boasted that he could win in debate though holding the weaker argument (τὸν ἥττω λόγον κρείττω ποιεῖν). Here Arist. voices probably the general feeling when he changes this boast of mere skill to the very dangerous business of winning *whether right or wrong* (99). So, however, in fact was this skill working out in contemporary Athens.

100. οὐκ οἶδ': true to his name Strepsiadēs here dissembles a bit (στρέφει).

101. μεριμνοφροντισταί: *anxious thinkers, original researchers, strug-for-truthers*. Then after a pause (the v. divides in the exact middle) he adds *perfect gentlemen, aristocrats*.

102. αἰβοῖ: *bah!* — *πονηροί*:

Ἐκρεβῆς = accurately, exactly.

ἄλλῳ, and = another about
the country S. E. Braggart,
Pretoria.

ἠχρίαι, ηδω, to be / turn pale.

ἀνυπόδητος = unshod, Barefoot.

εὐλαγία / ἡμεῖς = ἠντιχῶ

ἡμεῖς, ἡμεῖς = ἐπὶ τὸ πᾶν

ἡμεῖς, ἡμεῖς, ἡμεῖς

ἡμεῖς, ἡμεῖς = ἡμεῖς

ἡμεῖς, ἡμεῖς, ἡμεῖς = ἡμεῖς

ἡμεῖς, ἡμεῖς = ἡμεῖς

ἡμεῖς = ἡμεῖς

πῆλκας, ἡ τανύων = ἐλπίδα
 ἀνὰ τὴν αὐτὴν = ἀνὰ, νῶτα
 τῶν πῆλκας ἐπὶ τῶν τανύων
 ἀνὰ τὴν αὐτὴν

ἐλπίδα, ἀνὰ τὴν αὐτὴν = ἐλπίδα

τῶν πῆλκας, ἀνὰ τὴν αὐτὴν = ἐλπίδα

Φε.

ἡλπίδα = τῶν πῆλκας

ἀνὰ τὴν αὐτὴν = τῶν πῆλκας, τῶν πῆλκας

κακοδαίμων, unhappy, wretched.

ἐλπίδα, ἡ τανύων = τῶν πῆλκας

ἡλπίδα : τῶν πῆλκας, τῶν πῆλκας, τῶν πῆλκας

πατρὸς ἀν. = τῶν πῆλκας, τῶν πῆλκας

ἀντιβολέω = τῶν πῆλκας

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τοὺς ὠχρίωντας, τοὺς ἀνυποδήτους λέγεις,
ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.

Στ. ἦ ἤ, σιώπα· μηδὲν εἶπης νῆπιον.

105

ἀλλ' εἴ τι κῆδει τῶν πατρῶων ἀλφίτων,
τούτων γένου μοι, σχασάμενος τὴν ἵππικὴν.

Φε. οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι

τοὺς φᾱσιᾱνοὺς οὓς τρέφει Λεωγόρας.

Στ. ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί,

110

ἐλθὼν διδάσκου.

Φε. καὶ τί σοι μαθήσομαι;

Στ. εἶναι παρ' αὐτοῖς φασιν ἄμφω τὸ λόγῳ,

low fellows. — ἀλαζόνας: swindlers.

103. ὠχρίωντας: untrue of Socrates, who was always in the open, but probably true of Protagoras who τὰ πολλὰ ἔνδον διατρίβει (Plat. *Protag.* 311 a), and of Prodicus, who even gave lectures in bed (*op. cit.* 315 d). — ἀνυποδήτους: "sockless Jerries." Of this crime Socrates was in truth guilty; though not barefaced (ἀλαζών), he went barefooted.

104. Χαιρεφῶν: the impulsive half-mad disciple of Socrates (σφοδρὸς καὶ μανικός), who questioned the Delphic oracle concerning his master's wisdom (Plat. *Apol.* 21 a). He was unmercifully ridiculed by the comic poets as a pale, cadaverous bat, a son of night, a sycophant, flatterer, parasite, dirty beggar, and thief. No

wonder the young aristocrat recoils.

105. ἦ ἤ: *ah, ah!* or *O, O!* — νῆπιον: an old-fashioned word perhaps (certainly at this time a poetic word) for ἀνόητον or εἰηθεῖ.

106. ἀλφίτων: (lit. *barley meal*) = *daily bread*. Here, after πατρῶων, it is a comic substitute for χρημάτων or the like (*ancestral property*); so in 176, 178.

107. τούτων: *one of these*; predicate and partitive. — σχασάμενος: σχά(ζ)ω (*to cut*) here is *to slacken, ease off, abate*; cp. 409, 740. — ἵππικὴν: see 27.

108. οὐκ ἔν: *I wouldn't*; verb omitted as in 5.

109. φασιᾱνοὺς: *pheasants* and *peacocks* were then rare new birds in Athens, kept only by the rich such as Leogoras, father of the orator Andocides.

110. ὦ φίλτατε: in tragic air.

τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα.

τοῦτοιον τὸν ἕτερον τοῖν λόγῳιν, τὸν ἥττονα,
νικᾶν λέγοντά φασι τὰδικώτερα.

115

ἦν οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον,

ἂ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν

οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.

Φε. οὐκ ἂν πιθούμην· οὐ γὰρ ἂν τλαίην ἰδεῖν

τοὺς ἱππέας τὸ χρώμα διακεκναισμένος.

120

Στ. οὐκ ἄρα, μὰ τὴν Δήμητρα, τῶν γ' ἐμῶν ἔδει,

οὐτ' αὐτός, οὐθ' ὁ ζύγιος, οὐθ' ὁ σαμφόρας·

ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

119. τλαίην

113 f. κρείττονα . . . ἥττονα :

the weaker argument is not always in the wrong (ἄδικος); an innocent man may have appearances against him. But from the moral point of view the argument of the ἄδικος-man is always ἥττων. Poor Strepsy's conscience tells him that of these two strange δαιμόνια, Buttal and Re-buttal, it is Re-buttal, the ἥττων λόγος, whose aid he needs.

119. τλαίην: τλήναι to brook is poetic for τολμᾶν or ἀνέχεσθαι.

120. A gentleman-knight should be well-groomed (ἀπεστ-λεγγισμένος, Eq. 580); but if the strigil of hard study scrape your colour off (δια-κναίω) and leave you ὠχρός, Pheidippides wants none of it. The Knights were that select and aristocratic body of a thousand horse, the City Troop, figuring

more largely in pomp than in field. They are preserved in stone to this day in the frieze of the Parthenon.

121. Δήμητρα: the oath by the goddess of grain (including Strep-siades' ἄλφιστα) fits well the situation (ἔδει from ἐσθίω). Greek swearing, on the artistic "referential system" of Bob Acres, usually fitted well; cp. 83.

122. ὁ ζύγιος: in a four-abreast the ζύγιοι were the two horses under the yoke (ζυγόν); the two outriggers were called σείρα-φόροι trace-bearers (1300).—σαμ-φόρας: was a horse from Sicyon, branded with that town's initial letter, i.e., in Doric form and name, San (M); cp. 23.

123. ἐς κόρακας: to the crows; a common imprecation, = to Perdition.

Τλῶν : bear, endure

διγκνύω : scrape, wear away.
[It has lost all color]

imperfect, 2nd pers = ωπρὸς γστ

perfect, 2nd pers = ωπρ

imperfect, 3rd pers = ωπρ

perfect, 3rd pers = ωπρ

imperfect, 1st pers = ωπρ

perfect, 1st pers = ωπρ

imperfect, 4th pers = ωπρ

perfect, 4th pers = ωπρ

imperfect, 5th pers = ωπρ

perfect, 5th pers = ωπρ

imperfect, 6th pers = ωπρ

perfect, 6th pers = ωπρ

imperfect, 7th pers = ωπρ

perfect, 7th pers = ωπρ

imperfect, 8th pers = ωπρ

perfect, 8th pers = ωπρ

ωπρ
ωπρ

ωπρ
ωπρ

ωπρ

καὶ φροντίδ' ἐξήμβλωκας ἐξηρμημένην.

Στ. σύνγνωθί μοι · τηλοῦ γὰρ οἰκῷ τῶν ἀγρῶν.
ἀλλ' εἶπε μοι τὸ πρᾶγμα τοῦξημβλωμένου.

Μα. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν. 140

Στ. λέγε νυν ἐμοὶ θαρρῶν · ἐγὼ γὰρ οὐτοσί
ἤκω μαθητῆς εἰς τὸ φροντιστήριον.

Μα. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.
ἀνῆρετ' ἄρτι Χαιρεφῶντα Σωκράτης

ψύλλαν ὁπόσους ἄλοιτο τοὺς αὐτῆς πόδας · 145

137. ἐξήμβλωκας: ἀμβλίσκω. This "causing the miscarriage of a well-conceived thought" is a hit at Socrates as the son of the mid-wife, Phaenarete. But the philosopher did not take umbrage at the joke, but fell in with it — or Plato for him. In Plato's *Theaetetus* we find him boasting the inheritance of his mother's profession, in that though knowing nothing himself, he assisted his young friends to the birth of *their* ideas.

138. τηλοῦ: = πόρρω, with ἀγρῶν, perhaps an old word suitable to the rustic; if the schol. is correct, a parody of Euripidean usage. — οἰκῷ: but since the war he has been a refugee in the city.

140. οὐ θέμις: *sinful, impious*. Science has become the student's religion, his master a prophet.

141. λέγε: *go on and tell it*; pres., not aor. — θαρρῶν: *without fear, cheer up, boldly*; S. 1273 a,

HA. 968 a, G. 1564. — οὐτοσί: *here*, with a gesture.

143. λέξω: *will tell you*; not ἐρῶ (*will say*). — μυστήρια: not *mystery* in the modern sense of *secret*, but *divine mystery*, i.e., the holy rite of initiation as practised, for example, at Eleusis.

145. ψύλλαν: *prolepsis*, as in 95. — τοὺς αὐτῆς πόδας: probably a travesty on the doctrine of Protagoras, that man was the measure of all things (Introd. § 44); if man, why not fleas? Or Arist. may be ridiculing the triviality of the problems of the New Learning. He did not foresee that a modern strug-for-truther (μεριμνο-σοφιστής) would laboriously compute that a human leap proportionate to the flea-jump would be a quarter of a mile, and that dissertations would be written by Masters of Arts on "The Salivary Glands of a Cockroach," and "The Taxonomic Value of the Characters

Φε. ἀλλ' οὐ περιόψεται μ' ὁ θεῖος Μεγακλῆς
ἀνιππον· ἀλλ' εἵσειμι, σοῦ δ' οὐ φροντιῶ. ? 125

Στ. ἀλλ' οὐδ' ἐγὼ μέντοι πεσὼν γε κείσομαι,
ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι
αὐτός, βαδίζων εἰς τὸ φροντιστήριον.
πῶς οὖν γέρων ὦν, κάπιλήσμων, καὶ βραδύς,
λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι, 130
ἱτητέον. τί ταῦτ' ἔχων στραγγεύομαι,
ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

Μαθητής

βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόφας τὴν θύραν;

Στ. Φεῖδωμος υἱὸς Στρεψιάδης Κικυννόθεν.

Μα. ἀμαθὴς γε νῆ Δί', ὅστις οὐτωςὶ σφόδρα 135
ἀπεριμερίμνως τὴν θύραν λελάκτικας,

124. θεῖος: here *great-uncle*,
not *uncle*; see 46.

125. εἵσειμι: hereupon the
youth enters the house.

126. οὐδ' ἐγώ: *no more will I*,
sc. than you.—*πεσὼν*: as if in
wrestling. The first three feet of
the v. stand detached, as if to be
delivered with fitting gesture, per-
haps with three shakes of the fist.

130. *σχινδαλάμους*: *splinters*.
In English we speak rather of
"hairsplitting," "quibbles," "sub-
tleties."

131. ταῦτα: inner acc. with
στραγγεύομαι; = οὕτως, as often.
—*ἔχων*: lit. *keeping* at it; with
στραγ., *keep loitering*, S. 1277 a,
HA. 968 a, G. 1564.

134. Official completeness
Κίκυννα was a deme.

135. ἀμαθής: *unlettered*.

136. ἀπεριμερίμνως; even
knocking at a door *without rati-*
ocination was blameworthy in the
eyes of the advanced Thinkers
(*φροντισταί*). In the *Frogs* 971 ff.
Arist. makes Euripides boast:

"I taught them all these knowing
ways

By chopping logic in my plays,
And making all my speakers try
To reason out the How and Why.
So now the people trace the
springs,
The sources and the roots of
things."

(Rogers' translation.)

Θεῖος = κουν (κουνε τὸ γρ
νικη κουνε τὸν φουκνδε

ἡλικία αὐτοῦ ἐστὶν = ὡς ὁ ἡλικία

τοῦ αὐτοῦ, τοῦ αὐτοῦ = ὡς ὁ αὐτοῦ

ἡλικία αὐτοῦ ἐστὶν = ὡς ὁ αὐτοῦ

ἡλικία αὐτοῦ ἐστὶν = ὡς ὁ αὐτοῦ

ἡλικία αὐτοῦ ἐστὶν = ὡς ὁ αὐτοῦ

ἡλικία αὐτοῦ ἐστὶν = ὡς ὁ αὐτοῦ

ἡλικία αὐτοῦ ἐστὶν = ὡς ὁ αὐτοῦ

ὄφρυν = βίος

διατήκω, τηξω, στηξω, ἐτιξω

= melt.

ψύχω = make cold.

φρόνησις = seat of understanding
(reason, wit, rationality).

φροντισμός = instruction, continuous

ὑπόψις = opinion, judgment

ἐπίσις, ἐπίσις = ἐπίσις

δακούσα γὰρ τοῦ Χαιρεφῶντος τὴν ὄφρυν
ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

Στ. πῶς δῆτα τοῦτ' ἐμέτρησε ; Μα. δεξιότατα.

κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
ἐνέβαλphen εἰς τὸν κηρὸν αὐτῆς τὸ πόδε,
καῖτα ψυχρίσῃ περιέφυσαν Περσικαί.

ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον διατῶν

Στ. ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

Μα. τί δῆτ' ἄν, ἕτερον εἰ πύθοιο Σωκράτους
φρόντισμα ; Στ. ποῖον ; ἀντιβολῶ, κάτειπέ μοι.

Μα. ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος 156
ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας

150
ἀνδρ
φρενῶν

presented by the Legs of Orthop-
tera."—ἄλοιτο: *had jumped, sc.*
on this occasion.

146. ὄφρυν: the schol. says
that Chaerephon had bushy eye-
brows, and Socrates a bald head.

150. τὸ πόδε: some editors see
here a joke in the *biped* flea. But
the poet as a *καλὸς κάγαθός*, may
have known no better—perhaps
would have scorned to know
better.

151. περιέφυσαν: *grew* (i.e.,
formed) around, with *ψυχρίσῃ sc.*
τῇ ψύλλῃ, meaning only its feet,
of course.—Περσικαί: a Greek
woman spoke of her "Persians,"
omitting *ἐμβάδες shoes*, just as
now we name things by their place
of origin, as China, Afghan,
Spainel, Newfoundland, Jersey,
Havana, Port.

152. ἀν-μέτρει: imperfect, be-
cause the *measuring off* was in
process when Strepsiadēs knocked.

153. λεπτότητος: *the subtlety*
of his wit; a frequent use of the
genitive, giving the cause of the
preceding exclamation. Σ 906 a,
HA. 761, G. 1129. φρένας at this
time had become high-sounding
and unusual in daily speech.

154. τί δῆτ' ἄν: cp. 5.—
ἕτερον: emphatic by separation
from its substantive.

157. ὁπότερα: = *-ερον or -έρος*,
adv., *whichever way* he thought.
This question, later seriously dis-
cussed by Aristotle, is perhaps a
jest at the expense of the *savant*
Archelaus, an initiator of acoustics,
of whom Diogenes Laertius reports
(2. 17): *πρώτος εἶπε φωνῆς γένεσιν*
τὴν τοῦ ἀέρος πλῆξιν.

ἀδιδω

κατὰ τὸ στόμ' ἄδεν ἢ κατὰ τοῦρροπύγιον.
 Στ. τί δῆτ' ἐκείνος εἶπε περὶ τῆς ἐμπίδος;

Μα. ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος 160
 στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν
 βία βαδίζειν εὐθὺ τοῦρροπυγίου·

ἔπειτα κοῦλον πρὸς στενῷ προσκείμενον
 τὸν πρωκτὸν ἡχεῖν ὑπὸ βίας τοῦ πνεύματος.
 Στ. σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων. 165

ὦ τρισμακάριος τοῦ διεντερεύματος.
 ἡ ῥαδίως φεύγων ἀν' ἀποφύγοι δίκην
 ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

Μα. πρῶτῃν δέ γε γνῶσιν μεγάλην ἀφηρέθη
 ὑπ' ἀσκαλαβώτου. Στ. τίνα τρόπον; κάτειπε 170
 μοι.

Μα. ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς
 καὶ τὰς περιφοράς, εἴτ' ἄνω κεχηνότος

158. κατὰ: *by the way of, via*
 = διὰ with gen. — τοῦρροπύγιον:
 = τὸ ὄpp. We might denature the
 jest by making the question one
 of *pre-lude* and *post-lude*.

162. εὐθεῖα with gen. = *straight*
for.

163. κοῦλον κτλ.: *a hollow*
 (such as the vent) *being attached*
to a narrow thing (such as the
 entrail) *causes an echo*; whence
 the inference (ἀρα) in the next
 verse from *rump-et* to trumpet!

166. An exclamation at the
 teacher's *entrailspection* or *insight*
inside; δι-εντερεῦμα for δι-ερεῦ-
 νημα.

167. φεύγων and ἀποφύγοι with
 δίκην are legal terms = *to be prose-*
cuted and *to be acquitted*.

169. δὲ γε: γε stresses the
 word before δὲ, as in 175. δέ
 claims its favourite position and γε
 yields.

170 ff. This story of the lizard
 (ἀσκαλαβώτης or γαλεώτης, 173)
 varies the anecdote told of Thales
 the astronomer, who, while gazing
 at the heavens, fell into a well and
 furnished amusement to his Thra-
 cian maidservant.

172. κεχηνός: χάσσω.

173. κατ-έχισε: χέζω; *be-*
fouled.

ἐρροπύγιον ἢ κοῦλον
 ἐντερον ἢ ἐντερεῖν

ΟΡΡΟΠΥΥΧΟΝ = Tail [of Bird] —
ΕΝΤΕΡΑΓΡΟ = Enhāns

ΣΤΕΝΟΣ = narrow.

ΛΕΪΤΟΣ = fine, thin, slender.

ΤΥΝΟΉ, ἡς = wind, blast,

ΤΡΑΚΤΟΣ = Tail,

ῥῥέω = resound, sound,
utter

ΔΙΕΡΕΥΝΩ = perse, examine
closely

ἈΦΑΪΣΩ = [take jump, etc]

ΠΑΣ = be surprised
or suddenly sing.

ἈΟΚΑΔΑΒΟΣ = lizard

ΠΡΩΓΗΝ = lately, just now, not
long ago —

ΧΑΙΣΩ, ἔχαστος = gaze, gaze.

ῥῥω = upstarts.

[6508] $\mu[\lambda\omega\tau] = \nu\sigma\kappa\upsilon\tau\iota\sigma\sigma\sigma$

$\alpha\lambda\omega\mu\mu\alpha\beta = \rho\sigma\tau\alpha\sigma\tau\iota\upsilon\beta$

$\tau\omega\alpha\mu\alpha\tau = \sigma\tau\alpha\tau\sigma$

$\alpha\sigma\alpha\mu\alpha\tau, \mu\mu\iota, \alpha\mu\iota, \tau = \sigma\tau\iota\sigma\chi$

$\tau\alpha\sigma\tau, \tau\alpha\tau\omega = \sigma\tau, \rho\sigma\mu\iota$

$\lambda\omega\tau = \sigma\tau\alpha\sigma\tau$

$\alpha\mu\alpha\tau, \alpha\mu\alpha\tau = \omega\sigma\chi$

$\alpha\mu\mu\alpha\tau, \alpha\mu\alpha\tau = \omega\sigma\alpha\sigma\tau\sigma\tau\sigma$

$\alpha\mu\iota, \alpha\mu\iota\sigma\tau = \omega\sigma\alpha\sigma\tau\sigma$

$\rho\sigma\alpha\mu\mu\alpha\tau = \sigma\tau\sigma$

$\alpha\mu\iota\sigma\tau\sigma = \sigma\tau\sigma\alpha\sigma\tau\sigma$

$\tau\alpha\tau, \tau\alpha\tau\sigma\tau, \tau\alpha\tau = \nu\sigma\omega\tau\iota$

$\alpha\mu\iota\sigma\tau$

$\alpha\mu\iota, \alpha\mu\iota = \sigma\tau\sigma\chi\sigma, \omega\sigma\chi\sigma$

$\tau\alpha\mu\mu\alpha\tau = \omega\sigma\chi$

— $\text{πρὸς, ἀπὸς} = \text{ἀπὸς}$ 10 min

— $\text{ἄνθρωπος} = \text{ἄνθρωπος}$ 2

— $\text{ἡμεῖς, ὑμεῖς} = \text{ἡμεῖς, ὑμεῖς}$

— $\text{ἐγώ, σὺ} = \text{ἐγώ, σὺ}$

— $\text{ἐμὲ, σε} = \text{ἐμὲ, σε}$

— $\text{ἐμὲ, σε} = \text{ἐμὲ, σε}$

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[6508] f[2]k[1] = VUJKUTIOCCO

elwNn3 = [997] 2951 V3

Waww[1] = ZVVSITD

150000, 10000, 1000, 1000 = 2071134

T[1]k[1], T[1]k[1] = 21, 10000

k[1] = 2071134

(10000, 10000) = W3X1

1000000 10000 = W3VUS98-3

(1000, 1000) = W3VUS98

1000000 = 2071

1000000 = 2071

T[1]k[1], T[1]k[1] = VUJKUTIOCCO

1000, 1000 = W3VUS98

1000000 = W3VUS98

ὄροφῇ ἢ = Roof -

νύκτωρ = By night

γυαλιώτης, ου, ὅ = Pizant

ἐχθές = Yesterday

παλαμάομαι = Contuse, mangle
bring about,

τέφρα : ashes

παρότω (πάτω) = Sprinkle

ἀνοίνυμι = open.

ἀνύω

: make haste,
accomplish, finish.

καμπτω, καμψω,
ἐκμψα = bend

ὀφθαλμικός = spit, compass leg,

διαβήτης = pair of compass

ὑφαρίσκει = filch

ἀπὸ τῆς ὀροφῆς· νύκτωρ γαλεώτης κατέχευεν.

Στ. ἡσθην γαλεώτῃ καταχέσαντι Σωκράτους.

Ma. ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἐσπέρας.

ΣΤ. ΕΙΕΝ· τί οὖν πρὸς τάλφιτ' ἐπαλαμήσατο;

Μα. κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν

κάμψας ὀβελίσκον, εἶτα διαβήτην λαβών —

ἐκ τῆς παλαίστρας θοῖμάτιον ὑφείλετο.

Στ. τί δὴτ' ἐκείνον τὸν Θαλῆν θαυμάζομεν;

ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,

(παλαιοῖσιν for perhaps πάλαι) *he filched himself that coat* (θοιμάτιον sounding almost like θυμάτιον). The λωποδύτης, or cloak thief, of the Greek palaestra still plies his trade among the lockers of gymnasia and the umbrella-racks of the modern clubhouse. — This whole passage was perhaps inserted at the last moment. In competition with *Nubes* — it may be just preceding it — Amipsias had presented his *Connus*, in which Socrates, here too one of the *dramatis personae*, is asked πόθεν ἂν σοι χλαῖνι γένοιτο; By the time the turn of the *Nubes* comes, Arist. has an answer ready.

176. εἰν: *well*; expletive. — ἐπαλαμῆσατο: a word beloved of Euripides (= prose ἐμνηχανήσατο), in comic contrast here with the homely ἄλφιστα (*victuals*).

177. *κατα-πάσας*: *πάσσω*. — The hocus-pocus begins: *Over the table he sprinkled fine ashes, bent a small spit, then taking it as a pair of compasses he* — Here we expect, as the hungry pupils did, and as the audience in the theatre did, some wizard Medea-trick — perhaps “out of the sprinkled place” (*παλάσσω* to *sprinkle*) he fished (*ὑφέιλετο*) a small victim (*θυμᾶτων*)” for dinner, or rather part of the victim after the burnt sacrifice to the gods. But instead comes suddenly an outrageous punning slander: *Out of the wrestling school*

180. The capture of goat and coat at one fell hook captures Strepsiades also; *why pray admire this famous* (ἐκείνον) *Thales*, when we have a Socrates among us?

181. ἀνύσας: ἀνύω. Translate as imv. *hurry and* — (cp.

181. ἀνύσας: ἀνύω. Translate as imv. *hurry and* — (cp.

A. talco advantage 7 Public
motocaptions 7 Sophists

καὶ δείξον ὡς τάχιστα μοι τὸν Σωκράτη.

μαθητιῶ γάρ· ἀλλ' ἀνοίγε τὴν θύραν.

ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

Μα. τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;

Στ. τοῖς ἐκ Πύλου ληφθεῖσι τοῖς Λακωνικοῖς. (185)
ἀτὰρ τί ποτ' εἰς τὴν γῆν βλέπουσιν οὕτοί;

Μα. ζητοῦσιν οὗτοι τὰ κατὰ γῆς. Στ. βολβοὺς ἄρα
ζητοῦσι. μὴ νυν τουτογὶ φροντίζετε·

ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί.

(τί γὰρ οἶδε δρῶσιν, οἱ σφόδρ' ἐγκεκυφότες; 190)

τρέχων 780, 1164) or as adverb =
εὐθίως, ταχέως. Cp. for treatment
of partic. ἔχων 131, θαρρῶν 141.

182. τὸν Σωκ.: cp. 180.

183. μαθητιῶ: a desiderative
in -άω; *I want to be a pupil*.
(Hence "I want to be an angel
and with the angels stand" might
be ἀγγέλλω καὶ συστατῶ!)—
ἀνοίγε: the theatrical management
of the scene is uncertain. Perhaps
the door-opening was merely the
rolling back to either side of a
great linen curtain which had rep-
resented the house-front or the
back-wall of the premises, thus
disclosing the inner court, or αὐλή,
of the house. This court, open
to the sky (198) and flanked and
backed by chambers, is filled with
μαθηταί in singular attitudes of
"original research." Aloft sits
Socrates in his κρεμάθρα (218).

The old farmer is horrified at it
all.

185. θαύμασας: Gr. aor. for
Eng. pres.; 174 n. — εἰκέναι: =
εἰκονεῖν.

186. These "Laconian cap-
tives from Pylus" had been bleach-
ing some twenty-odd months in
prison, where they were destined
to remain two years longer.

188. τὰ κατὰ γῆς: Plato's
phrase is ζῳῶν τὰ τε ὑπὸ γῆς καὶ
οὐράνια (*Apol.* 19 b). See *Introd.*
§ 110. — βολβοὺς: *truffles* (under-
ground mushrooms).

189. τουτογί: = ταυτί γε
struggles for precedence, as δέ in
169. — φροντίζετε: to the starvel-
ings.

190. ἵνα: *where*.

191. τί γάρ: in questions of
surprise γάρ is an exclamatory
why. — οἷδε: *yonder*.

Οἱ θεοὶ δὲ θεοὶ:

ἔτι δὲ

= ἵστα = ἵστα = ἵστα = ἵστα

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as
short.

clama-
not used

- φέρει, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνὴρ ;
Μα. αὐτός. **Στ.** τίς αὐτός ; **Μα.** Σωκράτης. **Στ.** ὦ
 Σώκρατες.
 ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα. 220
Μα. αὐτὸς μὲν οὖν σὺ κάλεσον · οὐ γὰρ μοι σχολή.
Στ. ὦ Σώκρατες,
 ὦ Σωκρατίδιον.

Σωκράτης

- τί με καλεῖς, ὦ 'φήμερε ;
Στ. πρῶτον μὲν ὃ τι δρᾷς, ἀντιβोलῶ, κάτειπέ μοι.
Σω. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον. 225

217. οἰμέξισθ' ἄρα : "the worse for you then."

218. τίς γάρ : *pray, who?* Cp. 191. — κρεμάθρας : usually explained as a *hanging basket* (κρέμαμαι), meant to burlesque the μηχανή used in Tragedy, viz., a crane and pulley by which gods and heroes were swung out aloft and raised and lowered according to tragic need. For another view see the Appendix.

219. αὐτός : from the days of Pythagoras αὐτός meant Master for pupil as for servant, and as "He" means "husband" now for the plain women. If αὐτὸς ἔφη, *ipse dixit*, that dictum settled all disputes. — ὦ Σώκρατες : not an address but an exclamation, like ὦ Ζεῦ, ὦ Ἡράκλεις ; cp. 328.

220. μέγα : *loudly*. "αὐτός"

was apt to be abstracted, as we know from Plato's *Symposium*.

221. μὲν οὖν : corrective, as in 17 ; *nay, rather*. *Exit* μαθητής.

223. ὦ Σωκρατίδιον : not here coaxingly, as the diminutive in 80, nor with any pretence of verisimilitude, but merely to be "pert" in the comedy ; *Sokky*, just as a freshman in a college play might address the president as "Prexy." — ὦ ἐφ'ήμερε : *Ephemeral One* ; a lofty rebuke from the higher regions of speculation.

225. Note with what pomp the μέτρα fall apart, and how the first two are alike in rhythm and rhyme ; *I tread the air and contemplate the sun*. But περιφρονῶ was not only to *contemplate* but sometimes to *contemn* (ὑπερφρονῶ), not only to *look over* thoughtfully, but to

$\text{trans} = \frac{\text{cis}}{\text{cis} + \text{trans}}$
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Kalidasa's Katha १३५

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$\sqrt{2500} = 50$

ΕΥΧΑΡΥΣΩ = take a pleasure from,

TX Xp quarta - have
y wots taken for out.

UNO XEROX = (a) Subject to
Dist. Embarrassed,
involved.

Λαυθάνου Αἰτωλ, Σολομ

escape notices, fight.

pour $\varepsilon \in \hat{C}_V$ = Conscience, ~~72~~at.

Arguments by
Anaxagoras
Socrates

πάσχει δὲ ταῦτο τοῦτο καὶ τὰ κάρδαμα.

Στ. τί φῆς;

ἡ φροντὶς ἔλκει τὴν ἱκμάδ' εἰς τὰ κάρδαμα;
ἴθι νυν κατὰβηθ', ὦ Σωκρατίδιον, ὥς ἐμέ,
ἵνα με διδάξης ὥνπερ οὐνεκ' ἐλήλυθα.

235

as Socr.
with
Anaxagoras
notes
(Socrates)

Σω. ἦλθες δὲ κατὰ τί; Στ. βουλόμενος μαθεῖν λέγειν.

ὑπὸ γὰρ τόκῳ χρήστων τε δυσκολωτάτων

240

ἄγομαι φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

Σω. πόθεν δ' ὑπόχρεως σαντὸν ἔλαθες γενόμενος;

Στ. νόσος μ' ἐπέτρυνεν ἱππική, δεινὴ φαγὲν.

here put into Socrates' mouth; for if the earth drew the hurtful moisture out of the intellect, then the nearer the earth the better.

234. *It is just this same way with the water-cress*; a parody on the true Socrates way of teaching, viz., by illustrating the unknown from the known and common things. Every Greek child knew that the seeds of the water-cress (τὰ κάρδαμα) sown in wet sponges also (καί) had this same property (πάθος, πάσχει) of drawing moisture in a wonderful measure. — πάσχει; often almost = πράττει; cp. 798, 1198 (where some Mss. read παθεῖν for ποιεῖν).

236. The muddle here is a jest as much as the expense of Socrates as of Strepsiades.

239. Socrates descends to earth masked and disguised quite like the living Socrates — bald-headed, with protuberant, staring eyes.

broad and open nostrils, large mouth, thick lips, rotund and waddling, as if intended by nature for comedy. The story goes that the real Socrates in the audience good-humouredly rose, that strangers might recognize the truth of the portrait. — Probably here the linen house-front closes, leaving the two actors in front of it. — κατὰ τί: nearly the same as διὰ τί or τίνος ἔνεκα.

240. χρήστων: from χρήστης money-lender, not from χρηστός. Note the dominant voice in the verse.

241. Note the ὁμοιοτέλετον of the three verbs, -ομαι. Strepsiades is being "harried and plundered," as Attica itself was. — ἐνεχυράζομαι here not middle as in 35, but passive, and taking an accusative like other verbs of depriving.

243. νόσος ἱππική: see 74. The poet may be alluding to the

ἀννομαι, φερομαι | m. l. taking
Plumones, Capes | 20000.

ἀλλά με διδάξον τὸν ἕτερον τοῖν σοῖν λόγῳ,
τὸν μηδὲν ἀποδιδόντα. μισθὸν δ', ὄντιν' ἂν 245
πράττη μ', ὁμοῦμαί σοι καταθήσειν τοὺς θεοὺς.

Σω. ποίους θεοὺς ὁμεῖ σύ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμ' οὐκ ἔστι. Στ. τῷ γὰρ ὅμνυτ'; ἡ
σιδᾶρέοισιν' ὥσπερ ἐν Βυζαντίῳ;

Σω. βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς, 250
ἅτ' ἐστὶν ὀρθῶς; Στ. νῆ Δί', εἴπερ ἔστι γε.

Σω. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν εἰς λόγους,
ταῖς ἡμετέραισι δαίμοσιν; Στ. μάλιστα γε. ✕

appetite (δεινὴ φαγεῖν) of the can-
cer (φαγέδαινα) or the βουλιμία
(Xen. Anab. 4. 5. 7). Rogers trans-
lates "a galloping consumption."

246. πρᾶττη: middle voice, *to change, demand as a price*, with two accusatives. — καταθήσειν: *to pay down*. — θεοὺς: with ὁμοῦμαι.

247. πόλους: used in scornful question, or rather exclamation, with the word repeated that has raised the scorn; *what gods forsooth?* or *gods indeed!*

248. νόμισμα: means not only "current usage and belief," but *current coin, currency*, which is Strepsiades' sense of it. Since Greek coins were often stamped with the image of the gods, he naturally asks, *with what currency, pray, do you swear* (if you have no θεός-currency)? — τῷ: seems to be the syntax of business (dat. of instrument), not of re-

ligion (acc. of the god sworn by).

249. σιδᾶρέοισι: the Doric form because Byzantium was a Doric colony. Perhaps he draws out with some contempt the mention of their *i-i-i-r-on* money though probably at this period iron was used only in obols, if at all, even among the Dorians.

250-62. A bit of parody on the initiation into Orphic mysteries. — τὰ θεῖα πράγματα: *true religion, or theology*; in prolepsis, as at 95, 145.

251. ἄττα: = ἄτινα; so 345, 589, and often. — ὀρθῶς: see on 228. Science every now and then offers a "correct" exposition of religion. Professor Socrates and rustic Strepsy are enduring types. — ἔστι: = ἔξεστι.

253. ἡμετέραισι: an emphatic *our*. Unemphatic "our" would be ἡμῶν in predicate position.

Normally
I take
verba of
Strepsiades
verba

ὀμνυμι: swear

σιδηρεος = iron steel

ημετερος = our

αυτων = των αυτων

αυτων = των αυτων

αυτων = των αυτων

αυτων = των αυτων

αυτων = των αυτων

αυτων = των αυτων

αυτων = των αυτων

for
the
two
play
ours

κοῦν, ναυ = 2039 1850
νω = 2063 134 17

στέρφανος = crown, wreath.

Τρύμμα πτος, hackneyedness

Κρόταλον ν. = rattle,
castanet, chattering
fellow

Παλιόλη = fine dust or
subtle rouge

ἄτρεμεῖ ταν) φικεῖ.

κατάπαττω = sprinkle over,

Σω. κάθιζε τοῖνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

Στ. ἰδοὺ κάθημαι. Σω. τουτονὶ τοῖνυν λαβέ

τὸν στέφανον. Στ. ἐπὶ τί στέφανον; οἶμοι,

Σώκρατες,

ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

Σω. οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους

ἡμεῖς ποιούμεν. Στ. εἶτα δὴ τί κερδανῶ;

Σω. λέγειν γενήσῃ τριῦμα, κρόταλον, παιπάλῃ. 260

1
255
Σω.
ὥσπερ
με
τὸν
Ἀθάμανθ'
ὅπως
μὴ
θύσετε.
Στ.
εἶτα
δὴ
τί
κερδανῶ?
Σω.
λέγειν
γενήσῃ
τριῦμα,
κρόταλον,
παιπάλῃ.

254. σκίμποδα: the sacred *sofa*, *trundle-bed*, or *cot* caricatures the *θρόνος* used in the Orphic initiation. Cp. the Eleusinian scene in the Frontispiece.

255. ἐπὶ τί: *to what purpose*.

257. με: object of *θύσετε*, but thrust well to the front, even into the heart of a word-group; see Appendix. — ὅπως: with fut. indic. expressing exhortation or command (S. 1115, HA. 886, G. 1352); common in daily speech, e.g. 489, 882. — θύσετε: at sight of the wreath Strepsiades recalls that victims of sacrifice were wreathed, also that he had seen (perhaps recently) the unhappy Athamas thus wreathed for death in the tragedy by Sophocles — Athamas that had married Νεφέλη! And was not he himself seeking an interview with the Νεφέλαι? No wonder he yowls οἶμοι.

258. τοὺς τελουμένους: the *initiates*; reassuring for the victim.

259. ἡμεῖς: professional. — κερδανῶ: the question of questions for Strepsiades — what he is to make out of it.

260. He is to become more than a "clever speaker" (δεινὸς λέγειν); he is to be a *smooth fellow* (τριῦμα); a *rattler* (or clapper, or castanet, κρόταλον); *fine meal* itself (παιπάλῃ) — all terms chosen appropriate to the action; for according to the schol. Socrates here rubs some porous stones together (hence τριῦμα, "διὰ τὸ τρίβεσθαι τοὺς λίθους"), then knocks them against each other (hence κρόταλον, "διὰ τὸ κρονέσθαι"), then gathers up the small fragments and dredges the old man with them as with flour. All this is a close parody on the rite of purification (κάθαρσις) as practised by itinerant superstition-peddlers on ignorant dupes. See the Frontispiece ("Initiation into the Eleusinian Mysteries").

ἀλλ' ἔχ' ἀτρεμεί. Στ. μὰ τὸν Δί', οὐ ψεύσει γέ με·
καταπαττόμενος γὰρ παιπάλη γενήσομαι.

Σω. εὐφημεῖν χρή τὸν πρεσβύτεν καὶ τῆς εὐχῆς ἐπα-
κούειν.

ὦ δέσποτ' ἀναξ, ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν
μετέωρον,

λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βρον-
τησικέραυνοι, 265

ἄρθητε, φάνητ', ὦ δέσποιναί, τῷ φροντιστῇ
μετέωροι.

Στ. μήπω μήπω γε, πρὶν ἂν τουτὶ πτύξωμαι, μὴ κατα-
βρεχθῶ.

262. Thus dredged Strepsiades is sure he will become a floury (flowery) speaker. The initiation is carried on into the

ΠΑΡΟΔΟΣ 263-477

After the spoken iambic trimeters of the *πρόλογος* follows the *παρόδος* of Chorus Processional, partly chanted, partly sung. In this play, however, the chorus does not come into view till v. 326.

263-74. Chanted anapaestic tetrameters; see *Intro.* § 132 β' for rhythm, § 132 α' for diction.

263. *εὐφημεῖν*: the solemn opening word of religious service (= *favete linguis*), in slow spondaic measure. — *ἐπακούειν*: to listen to with attention.

264 f. This trinity of gods is not born of the poet's fancy. He

is satirizing the materialism of his day. *Air* was god for Diogenes of Apollonia (n. on 229), *aether* for Euripides the rationalist, and *Νεφέλαι* merely visualize the new nonsense and complete a trinity — the preferred number in oaths and other solemnities. — *ἀναξ*: at this time was no longer used as in Homer of human princes and masters, but only of deities and heroes (= *Lord*).

265. *βροντησι-κέραυνοι*: altered to suit the new goddesses from Homer's epithet of Zeus, *τερπικέραυνος*. *βροντῆς* *κεραυνῶν*

266. *φροντιστῇ*: i.e. Socrates; not in the humble tone of "David thy servant," but in that of "Professor Socrates thy *savant*."

267. *τουτί*: sc. τὸ ἱμάτιον.

τὸ δὲ μηδὲ κυνὴν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαί-
 μον' ἔχοντα.
 Σω. ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπί-
 δειξιν·
 εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς ^{ἁγνῇ} χιονοβλήτοις
 κάθησθε, 270
 εἴτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἴστατε
 Νύμφαις,
 εἴτ' ἄρα Νεῖλον προχοαῖς ὑδάτων χρυσεαῖς ἀρύεσθε
 πρόχοισιν,
 ἥ Μαιῶτιν λίμνην ἔχετ' ἥ σκόπελον νιφόεντα Μί-
 μαντος·
 ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χα-
 ρεῖσαι.

The candidate having thus veiled himself, the parody of an initiation was complete; see the Frontispiece.

268. τὸ ἄλθῃν ἐμὲ: *to think of my coming!* exclamat. inf., S. 1262, HA. 962, G. 1554.

269. τῷδ': Strepsiades; goes with ἐπιδείξιν. — εἰς: of purpose, as ἐπὶ in 256; *to display yourselves.*

270-73. Not by name does the poet indicate the points of the compass, but by pictures: in the North, the *snowswept sacred summits of Olympus*; in the West *Father Ocean's gardens*, where for the nymphs the Clouds range sacred dance-and-song; likewise in South and East.

272. ὑδάτων: "partitive" object of ἀρύεσθε; cp. 59.

273. *Lake Maeotis* is the modern Sea of Azov. The snowy cliff of *Mimas* juts out from Ionia, just above Chios.

274. ὑπακούσατε: "hear and answer," i.e. *respond, obey*; dissenting from ἐπ-ακούω 263. — ἱεροῖσι: neut.; *rites, service(?)*. The only "sacrificial victim" present was Strepsiades). — χαρεῖσαι: a regular ritual term; *finding pleasure in*. Note the marks of poetry thus far: (1) no article with κορυφαῖς, πατρὸς, κήποις, προχοαῖς, σκόπελον; (2) locative dat. προχοαῖς without preps.; (3) the word προχοαῖς (*outpourings*) for στόμα (*mouth*)

Χορός

αἶναοι Νεφέλαι, [ψδῆ
 ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον, 276
 πατρὸς ἀπ' Ὀκεανοῦ βαρυᾶχέος
 ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
 δενδροκόμους, ἵνα 280
 τηλεφανεῖς σκοπιᾶς ἀφορώμεθα,
 καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,
 καὶ ποταμῶν ζαθέων κελαδήματα,
 καὶ πόντον κελάδοντα βαρύβρομον·
 ὄμμα γὰρ αἰθέρος ἀκάματον σελαγείται 285
 μαρμαρέαισιν αὐγαῖς.

of river); (4) the uncontracted forms χρυσέαις, νιφέντα (273); (5) ἀρύω for ἀρύτω; (6) πρόχους for ὑδρία (*pitcher*), the compound χιονό-βλητος, σκόπελος for ἄκρον or ὄρος, νιφόεις for χιονίζόμενος or νιφόμενος.

275-90. Still invisible, the 24 Clouds "hear and answer" the invocation with a στροφή of dactyls; see *Introd.* § 134. "Except in the *Nubes* and *Aves*, where Arist. strikes a higher note, the lyrical portions of Comedy are rarely free from parody" (Starkie on *Vesp.* 317). The "higher note" is finely struck in the πανόραμα following. Poetic as the diction is, there is no trace of parody.

276. As "deep calleth unto deep," so the Clouds summon

each other to *rise to view* (φανεραι) in *dewy ductile form*.— φύσιν: acc. of specificat.; in the sense of *form* cp. Homer's φυνή in οὐδέμας οὐδὲ φυνή (*Il.* i. 115).

281. ἀφ-ορώμεθα: ἀφ-ορᾶν is to look off at, to regard from a distance. From their mountain-summits they see the four things most salient: mountain-spurs (σκοπιαί), valley, river, and sea.

282. καρπούς: acc. of specificat. with ἀρδομέναν; cp. Xen. ἀποτμηθέντες τὰς κεφαλὰς.

285. γάρ: the endless night of v. 1 is now passed, and the clouds rise (ἀρθῶμεν 276), not because summoned by Socrates as he boasts in 291, but *because* (γάρ) *aether's eye* (the sun) is *gleaming*.

δρόσος = dew

εὐαγής = Bright

ἀφοραῖν = look at from
a distance.

σκεπτός = watchful

κρόσσος = bounding

καλὴ = good

καλὴ = good

γουρβ = παρζοουρβ
 ... = παρζοουρβ
 ... = παρζοουρβ
 ... = παρζοουρβ
 ... = παρζοουρβ
 ... = παρζοουρβ

μυκάομαλ = pellous.

θροσσιπτα = secundario.

ερωθισματα = propositio

ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
 ἄθανάτας ἰδέας ἐπιδώμεθα
 τηλεσκόπῳ ὄμματι γαῖαν.

290

Σω. ὦ μέγα σεμναὶ Νεφέλαι, φανερῶς ἠκούσατέ μου
 καλέσαντος.

ἥσθου φωνῆς ἄμα καὶ βροντῆς μυκησαμένης θεο-
 σέπτου;

Στ. καὶ σέβομαί γ', ὦ πολυτίμητοι, καὶ βούλομαι ἀντα-
 ποπαρδεῖν

288. νέφος ὄμβριον: they are to shake off the rain cloud from their immortal form (ιδέας gen.) like some black ἱμάτιον. Schol. on 289 says they are to appear in ἐσθῆς ποικίλῃ. — Note the departures from prose level in the song: (1) Doric *ā* in εὐ-άγητον (ἡγίομαι) 276, βαρυ-αχέος 278, ἀρδομέναν 282, ἄθανάτας 289; (2) uncontracted βαρυ-αχέος 278, ὀρέων 279, μαρμαρέαις 286; (3) middle voice of ἀφορώμεθα 281; (4) poetic words ἀέναι 275, χθών 282, ζάθεος and κελαδήματα 283, ὄμμα, σελαγείται, and ἀκάματος 285, μαρμάρεος 286, νέφος 287; (5) poetic compounds δεινδρο-κόμος 280, τηλε-φανής 281, τηλε-σκόπος 290, βαρυ-αχής 278, βαρύ-βρομος 284; (6) the forms ἄθανάτας (-άτου) 289, γαῖαν 290; (7) the long first syllable of πα-τρός 277, as in Κέκροπος 301. See note on 335.

ARISTOPHANES — 8

291-97. A return to the chanted anapaests. The poetic touches here, as μέγα for μάλα, and μυκησαμένης and θεοσέπτου in 292, are meant only as bombast.

292. Note the sound play on η. — Schol. on 294 says of the theatric βροντεῖον, or thunder machine: ἦν ἀμφορεύς, ψηφίδας (pebbles) ἔχων θαλασσίας. ἦν δὲ λέβης (kettle) χαλκοῦς, εἰς ὃν αἱ ψήφοι κατήγοντο, καὶ κυλιόμεναι (by their rolling) ἦχον ἀπετέλουν ἐοικότα βροντῇ.

293. καὶ . . . γε: assents, and adds an emphatic item; aye, and. — Here, hard upon true poetry, follows, as so often in Arist., coarse jesting, which can only be condemned by modern standards, yet is left standing that the student may learn of other climes and ages than his own. — ἀντ-απο-παρδεῖν: from πέρδομαι to break wind.

πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ
πεφóβημαι·

κεὶ θέμις ἐστίν, νυνὶ γ' ἤδη, κεὶ μὴ θέμις ἐστί, χε-
σεύω. 295

Σω. οὐ μὴ σκάψῃς μηδὲ ποιήσῃς ἅπερ οἱ τρυγοδαίμονες
οὔτοι,

ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος
ἁοιδαῖς.

Χο. παρθένοι ὁμβροφόροι, [ἀντιφθόγη]

ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὐάνδρον γὰν
Κέκροπος ὀψόμεναι πολυήρατον· 301

οὐ σέβας ἀρρήτων ἱερῶν, ἵνα
μυστοδόκος δόμος

294. *τε-τρεμαίνω*: a reduplicated *τρέμω*.

295. *χέσεύω*: a desiderat. in *-σεύω* from *χέζω* to go to stool; S. 616, HA. 573, G. 868.

296. *οὐ μή*: with subjv., usually with fut. indic., to express strong prohibition; S. 1639, GMT. 297 f., 301, G. 1361, HA. 1032 a. — Disapproval of what the "comic devils" do on the stage is a standing joke upon themselves. — *τρυγο-δαίμονες*, formed on analogy of *κακο-δαίμονες*, is a comic variant on *τρυγ-ψοδοί*, *lees-singers*, the rustics who smeared their faces with wine-lees and sang derisive songs.

297. *ἁοιδαῖς*: *ψόδαῖς* in prose. — The Clouds having summoned each other from the ends of the

earth with song (after the manner of the Valkyrs in Wagner's opera), Socrates may well say that a *perfect swarm* (*σμῆνος*) of goddesses is *astir with songs*.

299-313. A bird's-eye view of an ideally holy city. The student should note for himself the Doric forms and poetic diction, syntax, and metre, which mark this antistrophe as the mate of the strophe.

300. *λιπαρὰν*: *shining, brilliant*; an epithet bestowed by Pindar, and proudly claimed and expected by the Athenians ever after; see *Ach.* 640.

302. *οὐ σέβας*: sc. *ἐστί. ἀρρηγτα* are the Mysteries. — *ἵνα*: *where*, as in 190.

303. *δόμος*: the temple that

ἐν τελεταῖς ἀγίαις ἀναδείκνυνται,
 οὐρανίοις τε θεοῖς δωρήματα, 305
 νᾶοί θ' ὑπερφεῖς καὶ ἀγάλματα,
 καὶ πρόσοδοι μακάρων ἱερώταται,
 εὐστέφανοί τε θεῶν θυσίαι θαλῖαι τε
 παντοδαπαῖσιν ὥραις, 310
 ἥρι τ' ἐπερχομένῳ Βρομία χάρις,
 εὐκελάδων τε χορῶν ἐρεθίσματα,
 καὶ μούσα βαρὺβρομος αὐλῶν.

Στ. πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὦ
 Σώκρατες, αὐται

"receives the initiated" (μύστης and δέχομαι) is in sad truth *thrown wide* (ἀναδείκνυνται) at the present time; it lies in ruins in the village of Eleusis, twelve miles from Athens.

305. οὐρανίοις: in contrast to Demeter and Persephone, the goddesses of the temple at Eleusis just mentioned. These belonged to the nether group (χθόνιαι).

306. Also of these *high-roofed temples* the ruins still stand, e.g. of the Parthenon and the The-seum: but the colossal statues (ἀγάλματα) of Athens have perished.

307. *Processions most sacred to the blessed gods* were especially brilliant at the Panathenaea and the Dionysia, combining the glittering cars and the equestrianism of our secular circus-parade with

the music of a church-pageant at St. Peter's and the sacred dance of the ancient Hebrews.

308. εὐστέφανοι: because victim, altar, priests, and banqueters all wore chaplets.

310. Over against the sacrifices and banquets *of all seasons* is set pre-eminently, *when spring comes on*, the *Bromian joy*, i.e. the Dionysiac festival now present, with its *teasings of tuneful choruses*. — The adj. βρόμος *roaring* (verb βρέμω), from the frequency of its application to Διόνυσος, came to be a proper name Βρόμος for the god obstreperous.

312. ἐρεθίσματα: *provocatives* to joy in general; or it may refer to the *contests* of dithyrambic, tragic, and comic choruses.

313. μούσα: *music*. — βαρὺ-βρομος: applied to the flute

αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν ; μὼν ἡρῶναί τινές
εἰσιν ; 315

Σω. ἦκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀν-
δράσιν ἀργοῖς·

αἶπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχου-
σιν

καὶ τερατεῖαν καὶ περίλεξιν καὶ κροῦσιν καὶ κατά-
ληψιν.

(αὐλός) must be *loud-sounding* rather than *deep-sounding*. — On re-study of the ode as a whole, note the sound play in the endings of 304–309, the *θ* in 309, the echo in εὐκέλados 312 of the strophic words κελαδῆματα 283 and κελάδοντα 284, the repetition of βαρύβρομος 313 from 284, and the scansion of Κέκροπος 301 and βαρύβρομος 313. A memorizing and chanting of the ode will help one to feel why Arist. is numbered among the great poets of the world.

314–438. Anapaestic tetrameters.

314. αὔται: the Clouds are not seen till 323; but Strepsiades knows they are hero-esses from their feminine voice.

315. μὼν: μὴ οὖν = 'surely not . . . , are they?'

316. ἦκιστ' ἀλλά: drop ἀλλά in transl., as in v. 204.

317. γνώμην: has many mean-

ings: *maxim, glittering generality, striking thought in a telling phrase*. A glib talker with the knack of striking off such γνώμαι was called γνωμο-τύπος; cp. 952. — διάλεξιν: *dialectic, the art of disputation, debate*. — νοῦν: *reason*.

318. What the rhetorical ideals of v. 317 amount to is now given in plain Aristophanese: *phrases portentous and prating, striking and catching* — the last two reminding one of the famous law-firm "U. Ketchum and I. Cheatham." — περίλεξιν: merely *circumlocution*, not "talking round" one to deceive him. — κροῦσιν: may mean *ἀπάτη deceit*, as the schol. says and as it often certainly does mean; but perhaps it is better here to take it of *striking, telling* rhetoric. Note the series of derisive abstracts in -σις, parodying the word-formations and phraseology of the New Rhetoric.

Στ. ταὐτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἢ ψυχὴ μου
πεπόνηται,

καὶ λεπτολογεῖν ἤδη ζητεῖ, καὶ περὶ κᾶπνοῦ στενολε-
σχεῖν,

καὶ γνωμιδίῳ γνώμην νύξας³²⁰ ἑτέρῳ λόγῳ ἀντιλογη-
σαι.

ὥστ', εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανερώς ἐπι-
θυμῶ.

Σω. βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ' ἤδη γὰρ ὁρῶ
κατιούσας

ἡσυχῇ αὐτάς. Στ. φέρε, ποῦ; δείξον. Σω. χω-
ροῦσ' αὐται πάνυ πολλαὶ

διὰ τῶν κοίλων καὶ τῶν δασέων, αὐται πλάγαι.

Στ. τί τὸ χρήμα; ³²⁵

ὥς οὐ καθορῶ. Σω. παρὰ τὴν εἴσοδον. Στ. ἤδη
νυνὶ μόλις οὕτως.

319. ταὐτ' ἔρα: *so then, that's the reason then*; cp. 353. ταῦτα, adverbial acc. = οὕτως (S. 993, HA. 719 c, G. 1060), but we may translate as if διὰ ταῦτα. — φθέγμα: perhaps a high word. — πεπόνηται: ποτάομαι, a poetic derivat. of πέτομαι; the perfect = *to be a-flutter, to be on the wing*.

320. λεπτο-λογεῖν, στενο-λε-
σχεῖν: *to subtilize and quibble-ize*. — κᾶπνοῦ: the first syllable is long, though in 330 it is short.

321. The duel of sophists is not between brain and brawn, but between sharp and "sharper," rapier and bodkin, style and stiletto.

— λόγῳ ἀντι-λογῆσαι: *word-play; to counterargue or argue back with argument*.

322. After his κάθαρσις or purification, Streps. now longs to pass to the last stage of initiation, the ἐπ-οπτεία or actual vision of the gods.

323. Mt. Parnes frowns down on the Attic plain from the north.

324. αὐται: *there, yonder*.

325. πλάγαι: *aslant*, probably trailing colours of sunset and sunrise glory (ἐσθῆς ποικίλη, schol. 299).

326. ὥς: *causal*. — εἴσοδον: *i.e. to the theatre*. To break

Σω. νῦν γέ τοι ἤδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολο-
κύνταις.

Στ. νῆ Δί' ἔγωγ', ὦ πολυτίμητοι· πάντα γὰρ ἤδη κατέ-
χουσι.

Σω. ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ᾔδησθ' οὐδ' ἐνό-
μιζες;

Στ. μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἡγούμεν καὶ
κάπνὸν εἶναι. 330

Σω. οὐ γάρ, μὰ Δί', οἶσθ' ὅτι πλείστους αὐταὶ βό-
σκουσι σοφιστάς,

Θουριομάντεις, ἰατροτέχνας, ἄνδρας μετεωροφένᾱ-
κας·

through the illusion of the play by allusion to the realities of the theatre is a common trick of comedy to the present day. — ἤδη νυνί: *now at length*.

328. ὦ πολυτίμητοι: exclamation, as in 219; not address. The word is a regular epithet of the gods; cp. 269, 293, and often. — πάντα: *i.e. the whole place*. — κατέχουσι: *are occupying*.

330. μὰ Δία: negative; *O Zeus*, *no*. Drop ἀλλά in transl., as in 204.

331–34. As in 316, it is not Socrates, but Arist. masked as Socrates, that is speaking.

331. γάρ: *that is because*. — ὅτι: probably from ὅτι ἦ, *that in truth*; common in Arist. as in 755, 784, 1046, 1258. Cp. τιή. — βόσκουσι: *to pasture, victual, provide*

provender; of men used only contemptuously, for τρέφω. Cp. ἄλφιτα 106. — σοφιστάς: *professors*; from σοφίζω *to make wise*. The various species are named in the next verses: prophets, pill-men, p(h)ilosophers, and poets.

332. Caesura isolates the items as in 13, 225. By *Thurian soothsayers* he means such as Lampon, still high in favour as he was with Pericles, who had put him in charge of all religious matters connected with the founding of Thurii (443 B.C.), making him, as it were, Bishop of the Philippines. — ἰατροτέχνας: at this time the most famous *healing artists* were Hippocrates, the Father of Medicine, and Herodicus, brother of the Sicilian orator Gorgias. — μετεωροφένᾱκας: *transcendental*

κυκλίων τε χορῶν ᾠσματοκάμπτας, σφραγίδονυχ-
 αργοκομήτας,
 οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσο-
 ποιοῦσι.
 Στ. ταῦτ' ἄρ' ἐποιοῦν ὑγρὰν Νεφελᾶν στρεπταιγλᾶν
 δάιον ὀρμάν,' 335
 'πλοκάμους θ' ἑκατοκεφάλα Τυφῶ,' 'πρημαινού-
 σας τε θυέλλας,'

quacks; the early gropers in astronomy and meteorology (τὰ οὐράνια), as Anaxagoras, Hippias, Meton, Prodicus (vv. 360-61), and Diogenes of Apollonia (see on 229, 264). Astronomy was as disquieting to the established religion then as was Evolution to the modern world forty years ago.

333. τε: connects βόσκουσι in 331 with its repetition in 334; cp. 359, 566, 571, and often. — ᾠσματοκάμπτας: the 'song twisters of the circle-choruses' are the poets of dithyrambs, whose music was florid with ornament and whose choruses circled about the altar and were not ranged τετράγωνοι (*four-cornered*) as in the drama. — σφραγιδ-κτλ.: *sealring-long-nailed-dilettante-longhairs*; the persistence of the type seems to prove that Arist. has here hit on the essentials, not the *accidentia*, of fine-art professionals. (Cp. Tennyson's "snowy-banded, dilet-

tante, delicate-handed priest.") For the long hair see 349, *Ach.* 390, *Av.* 911.

335. ταῦτ' ἔρα: see 319 n. — ἐποιοῦν: *composed, i.e. celebrated in song*. Note in the following (1) Doric ā in gen. pl. and gen. sing. (-κεφάλα), (2) long first syllable in ὑγρᾶν (cp. 320, 301, 277 καπνοῦ, Κέκροπος, πατρός), (3) poetic vocabulary, (4) compound adjectives, and (5) the sound-play with the Doric ā. These phrases may be quotation, not parody; see *Introd.* § 35. The student might find parallels in English literature for the *ravaging rush of liquid Clouds sheen-whirling*. With στρεπτ-αιγλᾶν cp. *τερπι-κέραννος* in Homer.

336. To call the Clouds *the tresses of hundred-headed Typhos* (god of the whirlwind) would not now be held bombastic; and *scorching blasts* is a commonplace. But in that great period of Greek literature they seemed lurid and

εἴτ' ἄερίας διερᾶς γαμψοὺς οἰωνοὺς ἄερονηχεῖς,
' ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν.' εἴτ' ἀντ'

αὐτῶν κατέπινον

κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν κρέᾱ τ' ὀρνίθεια
κιχληλᾶν.

Σω. διὰ μέντοι τάσδ' οὐχὶ δικαίως; Στ. λέξον δὴ

* μοι, τί παθοῦσαι, ³⁴⁰ ~~ἐ~~ ^{ἦναι?}
εἵπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θηηταῖς εἷξασι
γυναιξίν;

οὐ γὰρ ἐκείναι γ' εἰσὶ τοιαῦται. Σω. φέρε,
ποῖαι γάρ τινές εἰσιν;

Στ. οὐκ οἶδα σαφῶς· εἷξασιν δ' οὖν ^{ἦναι} ἐρίοισιν πεπταμέ-
νοισιν,

windy rather than simple and direct. — πηρμαινούσας: an equiv. of Homeric πρήθω to blow and to burn.

337. ἀερίας διερᾶς: Homer calls the sea *the wet* (ὑγρή) as he calls morning *the early* (ἡοίη); so here the feminine adj. ἀερία serves as substantive. But the *air-swimming, crook-clawed birds of the liquid airy* (meaning the clouds) leaves Homer far behind.

338. ἀντ' αὐτῶν: *in return for which* (phrases).

339. κιχῆλα is Doric for κίχλη thrush. — Opportunity for this feasting was had by the "cyclic" poets at the training tables of the ten choruses — one for each tribe, the expenses of which were met

by the rich men of the tribe in turn as χορ-ᾱγοί.

340. τάσδε: *i.e.* τὰς νεφέλας ἐπαινουμένας. — οὐχὶ δικαίως: supply καταπίνουσι; *i.e.* "Is this guzzling of goodies any more than a just recompense for their fine phrases in honour of these goddesses?" — τί παθοῦσαι: *what is the matter with them that* — ? S. 1279 c, HA. 968 c, G. 1566.

341. εἷξασι: 3d pl. of ἔοικα.

342. ἐκείναι: *yonder clouds in the sky*.

343. δ' οὖν: he does not know exactly; *but certainly*. — πεπταμένοι: prose would use ἀνα-πε-τάννυμι, here, as so often, electing the compound verb, while poetry chooses the simple.

κούχ' ἢ γυναιξίν, μὰ Δί', οὐδ' ὅτι οὖν· αὐται δὲ ῥίνας
ἔχουσιν.

Σω. ἀπόκριναι νυν ἅτ' ἂν ἔρωμαι. Στ. λέγε νυν
ταχέως ὅ τι βούλει. 345

Σω. ἤδη ποτ' ἴαναβλέψας εἶδες νεφέλην κενταύρῳ ὅμοιαν,
ἢ παρδάλει, ἢ λύκῳ, ἢ ταύρῳ; Στ. νῆ Δί' ἔγωγ'·
εἶτα τί τοῦτο;

Σω. γίγνονται πάνθ' ὅσα βούλονται· κἄτ' ἦν μὲν ἴδωσι
κομήτην

ἄγριόν τινα τῶν λασίων τούτων, οἷόν περ τὸν Ξε-
νοφάντου,

σκώπτουσαι τὴν μανίαν αὐτοῦ κενταύροις ἦκασαν
αὐτάς. 350

Στ. τί γάρ, ἦν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα,
τί δρῶσι;

344. ῥίνας; the schol. says that the noses were μεγάλοι and the masks in other ways ridiculous and unseemly. The business of comedy was caricature, not presentation of beauty, as perhaps we should prefer here. — Note that in comedy initial ρ will always make a preceding short syllable long except in parodies and hexameters. Here δὲ ῥίνας as if δερ-ρίνας; cp. the written double ρ in augment (ἔρ-ρεον for example), and see 416, 647, and often.

345. ἤδη ποτ': ever at any time, ere now. Cp. Hamlet 3. 2, where the courtier Polonius, in careful accord with the wish of the

prince, finds that yonder cloud is now "like a camel," now "backed like a weasel," now "very like a whale."

349. ἄγριον: lecherous. — τὸν Ξενοφάντου: is the dithyrambic poet Hieronymus, one of the shag-heads (λάσιοι) of v. 333, and mentioned by name in Ach. 388 — possibly presenting a dithyramb at this same festival.

350. μανίαν: here is lewdness. — κενταύροις: because as half-beasts they were λάσιοι and ἄγριοι. — ἦκασαν: gnomic aor. (εἰκάω), as seen by the mood of the conditioning clause.

351. Σίμωνα: some temporary

in English. gnomic lewdness
Eulonia.

Σω. ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφιν
νοντο.

Στ. ταῦτ' ἄρα ταῦτα Κλεώνυμον αὐται τὸν
χθὲς ἰδοῦσαι, ~~ὅτι δειλότατον τοῦτον~~ ~~ἐώρων~~, ἐλαφοὶ διὰ
νοντο.

Σω. καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὁρᾷς, δι
νοντο γυναῖκες.

Στ. χαίρετε τοῖνυν, ὦ δέσποιναι· καὶ νῦν
κάλλω,

αἰρανομήκη ῥήξατε κάμοι φωνήν, ὦ τ

Χο. χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηρᾶ
μούσων,

unworthy, known now only by
this verse, v. 399, and a mention
of him by Eupolis as a pecu-
lator.

352. ἐγένοντο: gnomic.

353. ταῦτα: repeats ταῦτ';
that's it then — that's why —; cp.

319. — Κλεώνυμον: in Arist. he is
a corpulent coward, a greedy cor-
morant, a perjured flatterer. He
is barked at and nipped in the
heels by the poet's jokes for at
least fifteen years — from *Ach.* to
Thesm.; cp. 400, 673 ff. — χθὲς:
only yesterday; referring to the
battle of Delium fought six months
before, where there was much
"shield-throwing" by the defeated
Athenians.

354. ὅλαφοι: proverbially timid.

355. καὶ . . . γα: *yes, and*

now; n. on
another pet
poet, servin
(from *Ach.*

of a woma
ling. — Ar
ence in the
there is :

διὰ τοῦτο

356.

are now

357.

Streps

catchi

35

by

(κοι

as :

en

w

s

σύ τε, λεπτοτάτων λήρων ιερέω, φράζε πρὸς ἡμᾶς
ὃ τι χρήζεις.

οὐ γὰρ ἂν ἄλλω γ' ὑπακούσαιμεν τῶν νῦν μετεωρο-
σοφιστῶν 360

πλὴν ἢ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης οὐνεκα,
σοὶ δέ,

ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παρα-
βάλλεις, ἡεε ἡαυθίμῃ, αὐσωστικῆ.
κἀνυπόδητος κακὰ πολλ' ἀνέχει (κἀφ' ἡμῖν) σεμνο-
προσωπεῖς.

Στ. ὦ γῆ, τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ
τετρατῶδες.

Σω. αὐταὶ γάρ τοι μόναι εἰσὶ θεαί, τᾶλλα δὲ πάντ' ἐστὶ
φλύαρος. 365

Στ. ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς γῆς, οὐλύμπιος οὐ
θεός ἐστιν;

but addressed to the grey-headed, schoolboy is of course comic.

359. λεπτοτάτων κτλ.: *O priest of subtilest twaddle*; Arist. again speaks for himself, not for the character in the scene.

360. μετεωρο-σοφιστῶν: *professors of the High Lights*. — For ὑπακούσαιμεν see 274.

361. πλὴν ἢ: *except*; pleonastic, like ἄλλ' ἢ. — Προδίκω: professor of Synonym and Acribology (*ἀκριβο-λογία*) — an excellent teacher, Socrates said (Plato, *Theaet.* 151 b), for pupils without ideas. His σοφία is here put on a par with Socrates' strut (*βρεν-*

θύεσθαι), squint, and other eccentricities, as sufficient reason why these vaporous goddesses should "give ear and answer."

363. ἐφ' ἡμῖν: *ἐπί* causal.

364. ὦ γῆ: *O Gee*; proper exclamation for a farmer, if "gee" were not slang. For the gen. following see on 153; for the word φθέγμα, 319.

365. τοι: *you know, mark you*. — τᾶλλα πάντα: *sc.* in the way of gods or dogmas. — φλύαρος: the Athenians had before this heard the characters in Euripides' tragedies reduce the gods to *nonsense*.

366. πρὸς τῆς γῆς: *for land's*

Σω. ποῖος Ζεὺς; οὐ μὴ ληρήσης, οὐδ' ἔστι Ζεὺς. Στ. τί
λέγεις σύ;

ἀλλὰ τίς ἔνι; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον
ἀπάντων.

Σω. αὐται δὴπου· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ
διδάξω.

φέρε, πού γὰρ πάποτ' ἄνευ Νεφελῶν ὕοντ' ἤδη τέθρα-
σαι;

καίτοι χρῆν αἰθρίας ἕναι αὐτόν, ταύτας δ' ἀποδη-
μεῖν.

Στ. νῆ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ
προσέφυγας·

καίτοι πρότερον τὸν Δί' ἀληθῶς ᾤμην διὰ κοσκίνου
οὐρεῖν.

ἀλλ' ὅστις ὁ βροντῶν ἐστι φράσον, τοῦθ' ὁ με
ποιεῖ τετρεμαίνειν.

Gen. 1. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

sake, perhaps; again the fitting
oath.

367. ποῖος Ζεὺς: 247 n.; Zeus
Fiddlesticks! — οὐ μὴ: 296 n. —
οὐδ' ἔστι: does not even exist.

368. τίς ἔνι: he has in mind
Zeus's rainy epithets — ὀμβριος,
ὑέτιος, κελαϊνεφής, νεφεληγερέτα.
— ἔμοιγε: though all the world
turn infidel, at least (γε) Streps.
demands proofs.

369. δὴπου: of course.

370. ὕοντα: sc. Δία, often
omitted with weather-verbs νείφει,
βροντᾷ, ἀστράπτει, κτέ. — πάποτ'
371. αἰθρίας: gen.; in clear
weather. — αὐτόν: of himself,
alone, without the aid of "ταύτας."
Long before this, Anaximenes had
observed that rain came only when
"squeezed out" of thickened
clouds; but not till now had
"science" begun to spread among
the people.

372. Well (δὴ) certainly (τοι)
that (τοῦτό γε). — εὖ προσέφυγας:
neatly clinched; lit. made to grow
fast to.

Σω. αὐται βροντῶσι κυλινδόμεναι. Στ. τῷ τρόπῳ,
ὡ πάντα σὺ τολμῶν; 375

Σω. ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ, κἀναγκασθῶσι
φέρεισθαι,
κατακορημνάμεναι πλήρεις ὄμβρου δι' ἀνάγκην,
εἴτα βαρεῖαι

εἰς ἀλλήλας ἐμπίπτουσai ρήγνυνται καὶ παταγοῦσι.
Στ. ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτάς, οὐχ ὁ Ζεὺς, ὥστε
φέρεισθαι; ἴσους.

Σω. ἥκιστ', ἀλλ' αἰθέριος Δῖνος. Στ. Δῖνος; τουτί
μ' ἐλελήθει, 380

375. ὡ πάντα σὺ τολμῶν: tragic style. Streps. is shocked but interested. This tree of knowledge had never grown on farm of his.

375-78. The explanation of thunder here and of lightning in 404 ff. is not a jest of Arist., but the real doctrine of the High Lights (360) throughout antiquity, e.g. of Anaxagoras, Democritus, Aristotle, the Stoics, and Lucretius.

376. φέρεισθαι: much used of inanimate things, which *go, come*, or *move* involuntarily; so in 379, 395, 406.

377. δι' ἀνάγκην: since Pythagoras, philosophers had been "explaining" the operations of nature by ἀνάγκη, not by the gods; so in 405, and cp. 1075.

379. ὁ δ' ἀναγκάζων: the inevitable question which the world stubbornly puts in answer

to its wise men, when they will solve the riddle of the universe by naming the process instead of the cause of the process, whether the name be Ἀνάγκη, Τύχη, Potent Matter, Evolution, Force, or Topsy's "Just Grown."

380. αἰθέριος Δῖνος: not quite the modern Evolution, but the ancient theory of an original Revolution, or Vortex, of the atoms, which somehow formed all things and was continued in the *etherial whirl* of sun and stars around the earth. The philosophic term was usually δίνη; but Arist. chooses δῖνος as nearer to δῖος or Δεός, and in preparation for the pun to come later on δαίμων, the name of a deep earthenware drinking mug, wide at top and running down to a point, vortex fashion. ἐλελήθει: just how Zeus could have been

ὁ Ζεὺς οὐκ ὦν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.

ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.

Σω. οὐκ ἤκουσάς μου, τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ

ἐμπιπτούσας ἀλλήλαισιν παταγεῖν διὰ τὴν πυκνότητα;

Στ. φέρε, τουτὶ τῷ χρή πιστεύειν; Σω. ἀπὸ σαυτοῦ γὼ σε διδάξω. 385

ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεῖς εἰτ' ἐταράχθης τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησε;

Στ. νῆ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ τετάρακται

·χῶσπερ βροντὴ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν

ἀτρέμας πρῶτον 'παππὰξ' 'παππάξ,' κᾶπειτ' ἐπάγει
· 'παπαπαππάξ,' 390

dethroned by Juice (if we may so alter his jug) the muddled old man could hardly have told. But Uranus had yielded to Cronus, Cronus to Zeus; why not Zeus to Δῖνος?

382. οὐδέν πω . . . ἐδίδαξας:

• Streps. is indeed ἐπιλήσιμον.

385. τῷ: = τίνι by *what evidence*. — ἀπὸ σαυτοῦ: an application both of Socrates' favourite motto, γινώθι σαυτόν, and of his method of teaching by proceeding from the known to the unknown.

386. ἤδη: *ever* (346). — Παναθηναίοις: a festival when all probably over-ate themselves, a prototype of our Christmas. — εἰτα: *then*, i.e. under the circumstances indicated by the partic. preceding.

387. κλόνος: a fine war-word of the *Iliad*; *din*, *turmoil*, *tumult*.

388. δεινὰ ποιεῖ: *acts (carries on) dreadfully*.

389. ζωμίδιον: *wee bit of broth*.

390. ἐπ-άγει: ἐπι- with the *after-sense* it has in ἐπ-ωδή, ἐπ-

CHARACTERISTIC OF SOCRATES.
SPEAKING AS HOMINISM

χῶταν χέλω, κομιδῇ βροντῇ παπαπαππάξ, ὥσπερ
ἐκείναι.

Σω. σκέψαι τοίνυν ἀπὸ γαστριδίου τυννουτοῦ οἷα πέπορ-
δας·

τὸν δ' Ἀέρα τόνδ', ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς
μέγα βροντᾶν;

Στ. ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλοιν, βροντῇ καὶ πορδῇ,
ὁμοίω.

ἀλλ' ὁ κεραυνὸς πόθεν αὐτὸν φέρεται λάμπων πυρί,
τοῦτο δίδαξον, 395

καὶ καταφρύνει βάλλον ἡμᾶς, τοὺς δὲ ζῶντας περι-
φλύει;

τοῦτον γὰρ δὴ φανερώς ὁ Ζεὺς ἦσ' ἐπὶ τοὺς ἐπι-
ὀρκoυς.

Σω. καὶ πῶς, ὦ μῶρε σὺ καὶ κρονίων ὄζων καὶ βεκκε-
σέληνε,

λογος, ἐπί-γονος; hence here ἐπ-
άγειν to add or subjoin. Or the
verb may be used as in military
matters: to bring on or lead up
troops.

392. γαστριδίου: tummykin. —
τυννουτον-ι: from Doric τυννός
(= μικρός) and οὔτος; this small,
with a gesture. Cp. tant-illus.

394. ταῦτ' ἄρα: 319 n. —
βροντῇ . . . πορδῇ: Strepsy is a
true ancient in holding to a close
connection between things and
their names; and if things are
alike their names must be alike —
though the resemblance here re-

minds one of the proposed deriva-
tion of Middletown from Moses, by
dropping -oses and summing -id-
dletown.

395. αὐτὸν: marks the transit to
lightning.

396. τοὺς δέ: while others; as
if τοὺς μὲν had preceded in place
of ἡμᾶς.

398. καὶ πῶς: pray how? —
κρονίων: Cronus reigned before
Zeus. To smell of his times is to
smell of wigs and knee-breeches
nowadays, to be old-fashioned,
antediluvian, palaeozoic. — βεκκε-
σέληνε: aboriginal, or contempo-

PROV
OF
? SOE
Middletown
Moses or
Palaeozoic
aboriginal

TO LITTLE
TOWN
POINTE

εἴπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων'
ἐνέπρησεν

οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ'
εἷς' ἐπιόρκοι.

400

ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ Σούνιον 'ἄκρον
'Αθηνέων'

καὶ τὰς δρῦς τὰς μεγάλας· τί μαθών; οὐ γὰρ δὴ
δρῦς γ' ἐπιορκεῖ.

Στ. οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν
δῆθ' ὁ κεραυνός; Χ

Σω. ὅταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατα-
κλεισθῇ, [ἐκκλῇ]

εἰ, ἐνδοθεν αὐτὰς ὥσπερ κύστιν φυσᾷ, κάπειθ' ὑπ'
ἀνάγκης

405

rary with the ancient Phrygians whose name for bread, *βεκκός*, was thought by some to be the oldest in the world (Hdt. 2. 2); or as old as the Arcadians who boasted of being pre-lunar (*προσελήνοι*). Hence *βεκκεσέληνος*.

399. *δήτα*: uncommonly distant from the interr. *πῶς*. — *Σίμωνα* & *Κλεώνυμον*: the butts of 351, 353, are now joined by *Θέωρος*, probably some state official, who escapes oblivion solely through Aristophanes.

400. *σφόδρα*: with *ἐπιόρκοι* = *ἐπιορκότες* *desperately perjured*.

401. *ἄκρον 'Αθηνέων*: a Ho-

meric phrase (*Od.* 3. 278); hence long *a* in *ἄκρον* (335 n.) and Ionic -*εων*.

402. *τί μαθών*: *why?* Cp. *τί παθών*; in 340. — γὰρ *δή*: *for surely*.

403. οὐκ οἶδα: Poor Strepsy! He is not the first nor the last to forget to put in a "plea to the jurisdiction" before the bar of reason. — *ἔστιν*: "What *is* lightning really?"

405. *ὑπ' ἀνάγκης*: *ὑπό* with gen. rather than *διὰ* with acc. makes *ἀνάγκης* a personal agent, as we create by capital letters our modern deities Nature, Force, Evolu-

tion.

οὐκ are saved to Zeus

ρήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκ-
νότητα,

ὑπὸ τοῦ ροίβδου καὶ τῆς ρύμης αὐτὸς ἐαυτὸν κατα-
καίων.

Στ. νῆ Δί, ἐγὼ γούν ἀτεχνῶς ἔπαθον τουτί ποτε Δία·
σίοισιν.

ῥοοῖτις ὅπτων γαστέρα τοῖς συγγενέσιν, κᾶτ' οὐκ ἔσχων
ἀμελήσας.

ἢ δ' ἄρ' ἐφυσᾶτ', εἴτ' ἐξαίφνης διαλακῆσασα πρὸς
αὐτῶν 410

τῷφθαλμῷ μου, προσετίλησεν καὶ κατέκαυσεν τὸ
πρόσωπον.

Χο. ὦ τῆς μεγάλης ἐπιθυμήσας σοφίας ὠνθρωπε παρ'
ἡμῶν,

ὥς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλησι γενήσῃ,

407. ροίβδου: a rare word, = ροῖζος; perhaps *hurling* instead of the prose *whirr* or *whistling*. — ρύμης: *rush, current*; cp. ρύσις, ρύθμός, ῥέω.

408. Streps. is getting on; he can furnish his own illustration. — ἀτεχνῶς: *exactly*. — Διασίοισι: a festival old-fashioned and decadent at this time, sacred to Ζεὺς Μελίχιος and marked by family gatherings; cp. 864.

409. γαστέρα: a paunch filled with fat and blood, which was kept turning as it roasted before the fire (Hom. *Od.* 20. 25) — much like the Scotch haggis. — καὶ εἶτα:

connecting partic. and finite verb, is dropped in English; cp. εἶτα 386, ἔπειτα 1042, καὶ ἔπειτα 624. — ἔσχων: σχάω = σχάζω 107. "To slacken" is "to slit" often used of vein-cutting and blood-letting.

410. δια-λακῆσασα: λάσκω, a dear word of Euripides, is often maliciously borrowed by Aristophanes.

412 ff. The κορυφαῖος is as pompous as at first (358): *O Mortal that hast thirsted after*, etc.

413. καὶ: broadens the horizon to include all Greece; καὶ "augmentative."

Subst-
complem.
to
SOCRATES

εἰ μνήμων εἰ καὶ φροντιστής, καὶ τὸ ^{ἐπισημὰ} ταλαίπωρον
ἐνεσθιν ~~ἀνὴρ~~,

ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μήθ' ἐστὼς μήτε
βαδίζων, 415

μήτε ῥιγῶν ἄχθει λίαν μήτ' ἄριστᾶν ἐπι-
θυμείς,

οἶνον τ' ἀπέχει καὶ γυμνασίῳ καὶ τῶν ἄλλων ἀνθρώ-
πων,

καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν
ἄνδρα ①
νικᾶν ② πράττων καὶ βουλευῶν καὶ τῇ γλώττῃ ③ πολε-
μίζων.

Στ. ἀλλ' οὐνεκά γε ψυχῆς στερρᾶς δυσκολοκοίτου τε
μερίμνης 420

καὶ φειδωλῶν καὶ τρυσιβίου γαστρὸς καὶ θυμβρε-
πιδείπνου,

416. μήτε ῥιγῶν: for long τε before β, see 344 n. μήτε in place of μηδέ is perhaps intentionally grandiose, after the manner of poets.—Here a bit of the real Socrates seems to be introduced; in Plato's *Symposium* are recorded instances of his endurance, *never wearying, whether standing, walking, or freezing*.

417 ff. A reversion again to the 'un-Socratic qualities of the hard-studying rhetorician, the water-drinker, the pale-face (ὤχρός 103), who shuns gymnasia and sacrifices even health to the new am-

bition, Success in Public Life (νικᾶν πράττων).

419. πράττων: a word much used of public activity in courts, senate, and assembly; cp. πολιτεύομαι.—γλώττη: τοῦτο γὰρ ὄπλον ῥήτορος (schol.).—πολεμίζων: *doing battle*; heroic for πολεμῶν.

420. οὐνεκα: *quod attinet ad, as for*—.—μερίμνης: a rather elevated word for φροντίδος of 229, 233.

421. τρυσιβίου: *stingy*, lit. *life-wearing*.—θυμβρεπιδείπνου: in English we may generalize θύμβρα (*savoury*) and translate *vegetarian*.

adverb = καὶ οὐκ ἐν τῷ, ἀλλ' οὐκ

ΝΕΦΕΛΑΙ

ἀορατοί

ΠΑΡΟΨΟΦ

LONG COM-

PAINTS

ἀμέλει, θαρρῶν οὐνέκα τούτων ἐπιχαλκεύειν παρέ
χοιμ' ἂν.

Σω. ἄλλο τι δῆτ' οὐ νομεῖς ἤδη θεὸν οὐδένα πλὴν ἅπερ
ἡμεῖς,

τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν,
τρία ταυτί;

Στ. οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν
ἀπαντῶν.

οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην
λιβανωτόν.

Χο. λέγε νυν ἡμῖν ὃ τι σοι δρῶμεν θαρρῶν, ὥς οὐκ
ἀτυχήσεις (καὶ οὐκ ἐν τῷ) ἀλλ' οὐκ
ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

Στ. ὦ δέσποιναι, δέομαι τοῖνυν ὑμῶν τουτὶ πάνν μικρόν,
τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίους
ἄριστον.

430

422. ἀμέλει: inv., have no care, no fear, never mind. — θαρρῶν: 141 n. — παρέχοιμι: sc. ἐμὰν-τόν. They can pound on his "economical stomach" as they will; he will stand the test there. In Aeschylus' *Persians* 51 two warriors are called λόγχης ἄκμονες anvils for the spear.

423. ἄλλο τι: sc. ἔστιν ἤ; a mere interr. *nonne*, or the French opening *n'est-ce pas que* — S. 1542, HA. 1015 b, G. 1604. Will you not indeed (δῆτα) refuse to believe (οὐ νομεῖς) henceforth in

any god? οὐδένα after θεόν merely repeats the οὐ before νομεῖς.

424. In 264 f. the divinities were Air, Aether, and Clouds; here, Vacuum, Clouds, and Tongue; in 627 they will be Respiration, Vacuum, and Air.

425. Strepsy is thoroughgoing, like all quick converts. He will cut his old friends dead, if he meets them (ἀπαντάω).

426. ἐπι-θείην: sc. on the altar.

427. δρῶμεν: subjunctive.

428. θαυμάζων: venerating.

430. λέγειν: with ἄριστον.

Χο. ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπὸν
γ' ἀπὸ τουδὶ

ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ.

Στ. μὴ μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων
ἐπιθυμῶ,

ἀλλ' ὅς' ἐμαντῷ στρεψοδικῆσαι καὶ τοὺς χρήστας
διολισθεῖν.

γνωστὸν
ἔστιν ὅτι
καὶ ὁ Χο.

τεύξει τοῖνυν ὧν ἱμεῖρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.
ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προ-
πόλοισι.

ἡσυχ. αὐτ. στυ.

436

Στ. δράσω ταῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με
πιέζει.

διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον ὃς
μ' ἐπέτριψε. X - 36. p 10 627

νῦν οὖν (τούτῳ) χρήσθων ἀτεχνῶς

ὅτι βούλονται·

431. τὸ λοιπὸν γ' ἀπὸ τουδὶ:
imposing pleonasm; hereafter
from this present moment.

432. ἐν τῷ δήμῳ: i.e. τῇ ἐκκλη-
σίᾳ. — γνώμας νικήσει: shall put
through bills, carry propositions;
inner acc., as in 99.

433. μὴ μοί γε: sc. εἴπητε. —
λέγειν γνώμας: a parliamentary
phrase; to propose or make mo-
tions.

434. ὅσα: with inf. = enough
to = τοσούτων ἐπιθυμῶ ὥστε.
S. 1241, GMT. 759. — στρεψο-
δικῆσαι: the *omen* of his *nomen*.
He desired only a shifty education,
now called "practical."

435. ἱμεῖρεις: *yearn*; the prose
word is ἐπιθυμῶ.

436. προπόλοισι: *ministrants*,
temple servants, i.e. Socrates and
his scholars. The new divinities
take over old terms and rites, the
parody of initiation is still kept up.

437. ἀνάγκη: the goddess of
vv. 377 and 405 has now clutched
poor Strepsiades.

439-56. Anapaestic hyperme-
ter or "system," to be read in one
breath and hence named πνίγος, a
choker, or μακρόν. Strepsiades has
caught the spirit of long-winded
speech. See *Introd.* § 132 γ'.

439. τότε: i.e. Streps. himself.

Μεσοειδ

τουτὶ τό γ' ἐμὸν σῶμ' αὐτοῖσιν

440

παρέχω, τύπτειν πεινῆν διψῆν

αὐχμεῖν ρίγων ἀσκὸν δείρειν,

δὲ τοῖς

εἴπερ τὰ χρεᾶ διαφευξοῦμαι,

τοῖς τ' ἀνθρώποις εἶναι δόξω

θρασὺς εὐγλωττος τολμηρὸς ἴτης

hustler

445

βδελυρὸς ψευδῶν συγκολλητῆς

εὐρησιεπῆς περίτριμμα δικῶν

κύρβις κρόταλον κίναδος τρύμη,

μάσθλης εἴρων γλοιὸς ἀλαζῶν

κέντρων μιαρὸς στρόφιν ἀργαλέος

450

ματτυλοῖχος.

ταῦτ' εἴ με καλοῦσ' ἀπαντῶντες,

sting

440. γε: restrictive and explicative, like γάρ (γ' ἄρα) and γοῦν (γε οὖν); so in 484, 1180.

441. τύπτειν: Greek active where English uses passive or a substantive substitute; for beating, hunger, thirst, dirt, etc.

442. αὐχμεῖν: one is αὐχμηρὸς when his skin is rough and hard from lack of oil, and his hair needs oil or water. — ρίγων: inf., not partic., as in 416. — ἀσκὸν δείρειν: to flay into a wine-skin is to flay one and use his skin as a wine-bottle, the Greek equiv. of "skinning alive."

443. εἴπερ: if indeed. — διαφευξοῦμαι: = μέλλω with fut. inf.; S. 1396, GMT. 407.

445-51. One of our poet's climaxes — this ambition to be reputed a brazen, glib-tongued, impudent hustler (ἴτης), a stinking concocter of lies, a phrase-making lawsuit sharper, a walking statute book, a rattling (κρόταλον) foxy "slick" one, a supple, dissembling, oily braggart, a branded, low, shifty, troublesome, dessert-licker. Could the goddess Γλωττα desire a more aspiring worshipper?

451. ματτυλοῖχος: this last to remind us that the parasitosophists frequented the tables of the rich — of Callias, for example — with tongues equally clever at flattery and at pheasants.

452. ἀπαντῶντες: οἱ ἀπ.

δρώντων ἀτεχνῶς ὃ τι χρήζουσιν,
 κεῖ βούλονται
 νῆ τὴν Δήμητρ' ἐκ μου χορδὴν
 τοῖς φροντισταῖς παραθέντων. 455

Χο. λῆμα μὲν πάρεστι τῷδέ γ'
 οὐκ ἄτολμον ἀλλ' ἔτοιμον. ἴσθι δ' ὥς
 ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
 ἐν βροτοῖσιν ἔξεις. 460

Στ. τί πείσομαι; Χο. τὸν πάντα χρόνον μετ' ἐμοῦ
 ζηλωτότατον βίον ἀνθρώπων διάξεις.

Στ. ἀρά γε τοῦτ' ἄρ' ἐγὼ ποτ'
 ὄψομαι; Χο. ὥστε γέ σου πολλοὺς ἐπὶ ταῖσι
 θύραις ἀεὶ καθῆσθαι,
 βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν
 πράγματα κἀντιγραφὰς πολλῶν ταλάντων

453. δρώντων: imv., as πα-
 ραθέντων in 456.

455. χορδὴν: no dedication
 could be more complete!

457-75. Song and dance by
 the chorus. See Intro. § 135 for
 the rhythm, and note the elevated
 diction: λῆμα for φρόνημα or φύ-
 σις (*mettle*, perhaps, for *spirit*);
 κλέος for δόξα, with οὐρανόμηκες,
 making a Homeric phrase; βρο-
 τός for θνητός.

457. τῷδε: sc. Strepsiades.

458. ἴσθι: addressing him.

459. παρ' ἐμοῦ: with ἔξεις.

461 ff. Probably a parody on

the εὐδαιμονία promised to all in-
 itiates into mysteries.

464. ἀνθρώπων: in the world.
 — διάξεις: if with the Clouds, pre-
 sumably in "castles in the air."

465. ἀρα . . . ἄρα: the interr.
 and inferential forms in one and
 the same clause, said to appear
 only here in Attic literature.

466. ὄψομαι: the rites of initia-
 tion are being parodied through-
 out: after instruction in the new
 theology (250 ff.), renunciation of
 the old belief (425), and dedica-
 tion to the phrontists (455 f.),
 there follows assurance of perfect

ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ. 475

ἀλλ' ἐγγχεῖν τὸν πρεσβύτην ὃ τι περ μέλλεις προ-
 διδάσκειν,
 καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀπο-
 πειρῶ.

- Σω. ἄγε δὴ κάτειπέ μοι σὺ τὸν σαντοῦ τρόπον,
 ἵν' αὐτὸν εἰδῶς ὅστις ἐστὶ μηχανὰς
 ἥδη ἴπὶ τούτοις πρὸς σέ καινὰς προσφέρω. 480
- Στ. τί δέ; τειχομαχεῖν μοι διανοεῖ πρὸς τῶν θεῶν;
- Σω. οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.
 ἦ μνημονικὸς εἶ; Στ. δύο τρόπω, νῆ τὸν Δία.

bliss (464), and the vision (ἐπο-
 πτεία) that the lawyers of all ages
 long for—a crowd of clients at
 their doors (469 f.).—ὥστε γι:
aye, so that.—σου: on its posi-
 tion (normal) see 257 n.

470. ἀνακοινοῦσθαι: reaches
 over to πράγματα and ἀντιγραφάς.

471. πράγματα: actions at law.
 —ἀντιγραφάς: the defences against
 such actions.—ταλάντων: gen.
 of the value involved.

475. ἄξια σῇ φρενὶ: *worthy of
 thy wit*; note the poetic word and
 the poetic omission of τῇ before σῇ.

476–509. Transition scene: en-
 trance examination.

476 f. Chanted by κορυφαῖος
 to Socrates.—πρεσβύτην: not to
 be construed with ἐγγχεῖν, which
 requires dat. or inf., but as ob-

ject of προδιδάσκειν.—προ: *first*
 (in point of time).

477. δια-κίνει: *bestir*.—γνώ-
 μης: *native wit, natural capacity*.

478. The spoken dialogue is
 resumed.—κάτειπε: *disclose*, not
 merely *tell*.—τρόπον: *turn, bent*.

480. ἐπὶ τούτοις: *thereupon*,
next; cp. 390 n.

481. The military phrase μη-
 χανὰς προσφέρειν *to bring to bear
 engines* (of war) alarms Streps.,
 unaware of its transference to
 pedagogic methods of attack.

483. ἦ: is a mere interr.
 mark, like ἄρα, sensibly put at the
 beginning like the inverted Span-
 ish interr. (¿) to warn one what
 tone of thought and voice is to
 come.—μνημονικός: = *μνήμων* in
 484. The formation of adjs. in

- ἦν μὲν γ' ὀφείλῃται τί μοι, μνήμων πάνν·
 ἐὰν δ' ὀφείλω, ^{ἡ γὰρ ἐν τῷ}σχέτλιος, ἐπὶ λήσμων πάνν. 485
 Σω. ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;
 Στ. λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἐνι.
 Σω. πῶς οὖν δυνήσεται μαυθάνειν; Στ. ἀμέλει, καλῶς.
 Σω. ἄγε νυν ὅπως, ὅταν τι προβάλω σοι σοφὸν
 περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει. 490
 Στ. τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;
 Σω. ἄνθρωπος ἀμαθὴς οὔτοσὶ καὶ βάρβαρος.
 δέδοικά σ', ὧ πρεσβύτα, μὴ πληγῶν δέει.
 φέρ' ἴδω, τί δρᾷς, ἦν τίς σε τύπτῃ; Στ. τύπτομαι,
 κᾶπειτ' ἐπισχῶν ὀλίγον ἐπιμαρτύρομαι, 495

-ικός was an affectation of the New Rhetoric; cp. 728. Streps. soon catches it, as in 747, 821, 1172 f., 1258. Cp. the craze for substantives in -σις (318 n.) and the modern one for verbs in -ize and for all words introduced by the Evolution-theory, as "survival," "adaptation," "environment." — δύο τρόπω: "yes and no."

484. γε: explicative, as in 440.

485. σχέτλιος: *ill-fated man*; a tragic yowl of self-pity, much affected by Euripides. — μων πάνν: identity of sound with 484 heightens the contrast in sense.

487. The joke, if any, must be the pun in λέγειν and its fut. heard in ἀποστ-ερεῖν: *to hold forth* and *to with-hold*. This is incredibly bad; but Strepsy's valour has run

as low as that of Bob Acres at prospect of his duel, and he may be excusable in keeping up his spirits on any poor crutch of a joke.

488. ἀμέλει: 422 n.

489. ὅπως: with fut. mid. ὑφ-αρπάσει; 257 n. — προ-βάλω: Streps. goes down again on this pedagogic metaphor. He has "thrown forth" food to his dogs all his life; but he did not know that at schools men "snapped up wisdom dog-fashion" (491).

491. τί δαί: = τί δέ, but emotionalized into a long-drawn *w-h-a-a-a-t!* or *why s-o?*

493. σε: prolepsis; 95 n

495. ἐπι-σχών: *holding on, waiting*. So frequently ἐπί-σχεσ *hold on!* — ἐπιμαρτύρ.: viz. to the fact τύπτομαι.

- εἴτ' αὖθις ἀκαρῇ διαλιπὼν δικάζομαι.
 Σω. ἴθι νυν, κατάθου θοῖμάτιον. Στ. ἡδίκηκά τι;
 Σω. οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.
 Στ. ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.
 Σω. κατάθου. τί ληρεῖς; Στ. εἰπὲ δὴ νύν μοι.
 Σω. τὸ τί; 500
 Στ. ἦν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,
 τῷ τῶν μαθητῶν ἐμφορῆς γενήσομαι;
 Σω. οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.
 Στ. οἷμοι κακοδαίμων, ἡμιθνής γενήσομαι.
 Σω. οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἔμοι 505
 ἀνύσας τι δευρὶ θάπτον. Στ. εἰς τὼ χεῖρέ νυν

496. δικάζομαι: like any true Athenian. Note the recurrent -ομαι, delivered in thoughtful, measured fashion.

497. ἴθι: that last word δικάζομαι has proved the new pupil's capacity. — ἡδίκηκά τι: the order to lay aside cloak bodes ill.

498. To enter certain initiatory rites without ἱμάτιον (*i.e.* γυμνός) was, in truth, the custom (νομίζεται); later Streps. will lose his shoes also (719, 858).

499. φωράσων: "Every man his own constable" in Athens. Not only must the accuser personally serve upon the accused the summons to court (1221), but he must personally search for alleged stolen goods, entering the premises, however, γυμνός, lest he carry

articles in under his cloak and then pretend to find them.

500. κατά-θου: here Streps. gives up cloak, and shoes as well, forever. Socrates requires the θομάτιον of an ἱμάτιον, as we saw in 179.

503. φύσιν: Socrates uses it in the sense of 486; Strepsiades takes it as in 276.

504. ἡμι-θνής: for Chaerephon's "nature," pale and bloodless, see n. on 104.

505. οὐ μὴ: with fut. indic. to express prohibition; 296 n.

506. ἀνύσας: 181 n. — θάπτον: pleonastic after ἀνύσας. N.B. The comparative degree means, not "more quickly," but "(rather) quickly" (than slowly). Such is the sense of our "rather" with

δός μοι μελιτοῦτταν πρότερον · ὥς δέδοικ' ἐγὼ
εἰσω καταβαίνων ὥσπερ εἰς Τροφωνίου.

Σω. χῶρει · τί κυπτάξεις ἔχων περὶ τὴν θύραν;

Χο. ἀλλ' ἴθι χαίρων τῆς ἀνδρείας
οὔνεκα ταύτης.

510

εὐτυχία γένοιτο τὰν-
θρώπῳ, ὅτι προήκων

any adj.; as in "rather pretty"
(than ugly).

507. *ἰγώ*: for my part.

508 f. *εἰς Τροφωνίου*: sc. ἄντρον.

High above a deep gorge in the wild mountain-scenery of Boeotia, the ancients for a thousand years visited the dream-oracle of Trophonius, entering by narrow aperture a subterranean cave of various chambers, full of horrors — among them serpents which had to be appeased with honey-cakes (*μελιτοῦτται*). Well might Streps. keep pottering (*κυπτάξιν*) about the door of the Cogitatorium, if its looks boded such an interior. — *ἔχων*: 131 n.

ΠΑΡΑΒΑΣΙΣ 510-626

On the Parabasis in the comedies of Arist. note the following essentials: that (1) its name is derived from the coming forward (*παρ-βαίνειν*) of the chorus; (2) it is delivered during the absence of the actors from the

scene; (3) is sung in part by the chorus, in part chanted by the *κορυφαῖος* or *κορυφαῖοι*; (4) is composed in a set scheme of seven parts in fixed order, though rarely are all the parts to be found in any one parabasis; (5) is commonly a digression from the plot, concerning itself with the personal affairs of poet or chorus, with politics, or with direct abuse of some social noteworthy of the day. The parts are named below as they occur.

510-17. **Κορμᾶτιον** (*little cut*): chanted or sung by the *κορυφαῖος* as the actors depart and the chorus march or dance into position for the elaborate *ballet* to follow. See *Introd.* § 136 for the rhythm.

510. *ἴθι χαίρων*: "Go and God bless you"; the usual formula for speeding the actor's exit. — *ἀνδρείας*: ironical, after his "pottering."

513. *ὅτι προ-*: for the long syllable *ι-πρ* cp. 277, 301, 313, 320, 335.

ἐς βαθὺ τῆς ἡλικίας
νεωτέροις τὴν φύσιν αὐ-
τοῦ πράγμασιν χρωτίζεται
καὶ σοφίαν ἐπασκεῖ.

515

ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
τάληθῇ, νῇ τὸν Διόνυσον τὸν ἐκθρέψαντά με.
οὕτω νικῆσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφός, 520
ὥς ὑμᾶς ἡγούμενος εἶναι θεᾶτὰς δεξιούς
καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν,
πρώτους ἡξίωσ' ἀναγεῦσ' ὑμᾶς, ἣ παρέσχε μοι

515. νεωτέροις: *rather youthful* (than elderly) activities (πράγμασι); the adj. is made emphatic by isolation, in contrast to *his own proper nature*.

518-62. Παράβασις proper: chanted by the κορυφαῖος. This present parabasis was written probably some five years after the failure of the play in 423 B.C. (see Hypoth. β' *ad fin.* and n. on 553, 558). Employing the first person ἐγὼ throughout, it seems as if Arist. intended to take the part of the κορυφαῖος himself and saucily give the Athenians a piece of his mind. On the rhythm see Introd. § 132 ζ'.

518. κατ-εῶ: *will tell you up and down*, as we say. Cp. 478.

519. Διόνυσον: an oath by the god of Comedy "to tell the truth" is, as it were: "So help me, Blarney," or "By the Father of Lies" *that reared me*.

520 f. οὕτω . . . ὥς: lit. *in proportion* may I win the prize *as*; an affirmative wish-formula where English prefers a negative: *May I not win the prize if I did not* —. — σοφός: *clever, witty*. — δεξιούς: = σοφούς; the blarney boys.

522. σοφώτατα ἔχειν: adv. with intr. ἔχειν = corresponding adj. with εἶναι.

523. πρώτους: in emphatic position; a truly American and comic "bluff" — as if, forsooth, after winning victories from the start in the capital city, he could have thought for a moment of producing his comedy elsewhere, for example, at the Rural Dionysia, or at Piraeus, or in Aegina! Translate from 520: "May I lose the prize and be deemed a fool, if I did not — because thinking *you* a public of clever wit and *this* the cleverest of my comedies — make *you* for that reason its first tasters." —

τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,
οὐδ' εἰσῆξε δᾶδας ἔχουσ', οὐδ' ἰοῦ ἰοῦ βοᾷ,
ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
κἀγὼ μὲν τοιοῦτος ἀνὴρ ὦν ποιητῆς οὐ κομῶ, 545
οὐδ' ὑμᾶς ζητῶ 'ξαπατᾶν δις καὶ τρίς ταῦτ'
εἰσάγων,

ἀλλ' αἰὲ καινὰς ἰδέας εἰσφέρων σοφίζομαι, ^{containing}
οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιὰς·
ὅς μέγιστον ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα,
κοῦκ ἐτόλμησ' αὐθις ἐπεμνηδῆσ' αὐτῷ κειμένῳ. 550

ἔμπηδάω : leap/jump

542. ἀφανίζων: trying to conceal.

543. εἰσ-ῆξε: gnomic aor., ἄπτω (ἀίσω), going back to ἦτις in 537 for its subject.

545. οὐ κομῶ: do not wear long hair means am not proud, put on no (h)airs — making necessity a virtue.

546. εἰσ-άγων: i.e. into the play; very saucy, because even now he is refurbishing the first Clouds and re-using the ideas of the Banqueters.

547. καινάς: anything but true, as just noted. — ἰδέας: ideas; not here as in 289.

549. ὅς: causal; for I. — μέγιστον ὄντα: Cleon was in the height of his glory after the capture of Sphacteria in 425 B.C. — ἔπαισα: i.e. in the most savage of all his plays, the Knights.

550. If van Leeuwen's conten-

tion is true that Arist., being of foreign blood, had exhibited the Knights in his own name illegally, and was hence prosecuted by Cleon and debarred from ever again exhibiting (see Introd. § 6), then it was not Cleon who was laid low (κειμένῳ), but the poet; and the reason why he "did not have the heart to jump on Cleon again" was not lest he might repeat himself, but because he did not dare (οὐκ ἐτόλμησα) to do so. The comic impudence of the claim certainly fits well with van Leeuwen's theory. True or not, however, the comic impudence is still present in saying that he never "jumped on Cleon" again; for he plays upon him as from a masked battery throughout the Wasps and ridicules his memory for twenty years after his death (in Frogs, v. 564, 405 B.C.).

not ἡδίστω
(το ποικίλ)
but ἡδίστω
δὲ τιμῇ

οὔτοι δ', ὡς ἅπαξ παρέδωκεν λαβὴν Ὑπέρβολος,
τοῦτον δειλαινὸν κολετρῶσ' αἰεὶ καὶ τὴν μητέρα.
Εὐπολὶς μὲν τὸν Μαρικᾶν πρότιστον παρείλκυσε
ἐκστρέψας τοὺς ἡμετέρους Ἱππέας κακὸς κακῶς,
προσθεὶς αὐτῷ γραῦν μεθύσῃν τοῦ κόρδακος οὐνεχ',
ἣν

Φρόνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἥσθιεν.

555

551. οὔτοι: those dull rival poets. — Ὑπέρβολος: first a lamp-seller, then, after some lessons in rhetoric (v. 876), a *συνήγορος* (i.e. a "friend" whom you could hire to speak for you in the law-courts); successful in this, he next aspires to office (v. 623). After the death of Cleon he emerges as *προστάτης τοῦ δήμου*, "champion of the people." Later on, in 417 B.C., he will be ostracized and in 411 assassinated. So ran the life of ancient pettifogger-demagogues. — λαβὴν: what particular handle for attack is not known.

552. κολετρῶσι: to trample on = ἐμπηδάω.

553. "Eupolis atque Cratinus Aristophanesque poetae" (Hor. *Sat.* 1. 4. 1) were the three greatest comic poets of the fifth century B.C. Eupolis lived about 446-411 B.C. — Μαρικᾶν: a comedy played 421 B.C.; hence this parabasis was written after 421. — πρότιστον: i.e. was the first attack. — παρ-ελάκει: *lugged in*, not παρ-ήγαγε *presented*, because the

Marikas was such a heavy, awkward imitation of the *Knights*!

554. ἐκ-στρέψας: 88 n. To this charge of plagiarism Eupolis retorted, the schol. tells us, in his next play the *Βάπται*, claiming to have "collaborated the *Knights* and presented it to this bald head." Such sallies were mere good-natured banter often paralleled in modern after-dinner speeches. We need not believe that their rivalry for the prize led to an actual breach of friendship, as is sometimes stated. See *Introd.* § 98.

555. προσθεὶς κτί.: for the purpose, the schol. says, of representing the mother of Hyberbolus. Comedy spared no one; see *Introd.* § 97.

556. Φρόνιχος: another contemporary poet, who had travestied the story of Andromeda. In place of this beauteous princess — chained to a rock to be devoured by a sea-monster, but delivered by the hero Perseus — he had substituted a "drunken old hag whom

present

whole

εἶθ' Ἑρμιππος αὖθις ἐποίησεν εἰς Ὑπέρβολον,
 ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ὑπέρβολον,
 τὰς εἰκοὺς τῶν ἐγγέλεων τὰς ἐμὰς μιμούμενοι. 559
 ὅστις οὖν τούτοις γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·
 ἦν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνεσθ' ἑυρήμασιν,
 εἰς τὰς ὥρας τὰς ἐτέρας εὖ φρονεῖν δοκῆσετε.

ὑψιμέδοντα μὲν θεῶν

[ψδῆ]

high-sounding
 the whale ate "un-delivered. Eupolis had made off with her too, if we may trust the badinage of Aristophanes.

557. ἐποίησε: composed (a comedy), as in 335, 556. This was probably the Ἀρτοπώλιδες.

558. ἄλλοι πάντες: Arist. neglects to tell us that he himself was the first to imitate Eupolis in "pressing hard on Hyperbolus", viz. in the *Peace* (vv. 681, 921, 1319) brought out 421 B.C. at the Dionysia only a few months after the *Maricas*, which had been presented at the Lenaea. He continues the sport also in this play; vv. 623, 876, 1065. — ἤδη: first Eupolis (v. 553), then Hermippus (557), and now (ἤδη). As Hyperbolus was banished early in the year 417 never to return, this parabasis was probably written in 418. Note the iteration of εἰς Ὑπέρβολον to make us feel the iteration of these parrot-poets.

559. εἰκοὺς: = εἰκόνας, from εἰκῶ = εἰκών. In the *Knights*,

864 ff., Arist. had drawn an odious comparison between Cleon and eel-catchers, who roil the water the better to catch. Clearly these uninventive rivals had been applying his eel-comparisons to Hyperbolus, i.e. not merely imitating the *Knights* as a whole in its concentrated attack upon one demagogue, but even "turning it inside out" to appropriate its clever details of phraseology (λέξεις, as the schol. says).

561. εὐφραίνεσθε: not an everyday word; perhaps = to joy.

562. εἰς τὰς ὥρας κτ.: till next year or season, when your taste will be tested again; for a year anyhow they will enjoy the reputation of good sense. ὥρας plural is regular. — εὖ φρονεῖν: echoes the sound of εὐφραίνεσθε. — δοκῆσετε: a poetic form for δόξετε. — After the Παράβασις proper follows usually a πνίγος as in 439-56. Here it is omitted, perhaps because never written.

563-74. Ὁιδῆ: probably sung

Ζῆνα τύραννον εἰς χορὸν
 πρῶτα μέγαν κυκλήσκω· 565
 τόν τε μεγασθενῆ τριαίνης ταμίαν,
 γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἄγριον μοχλευτήν· *leaver*
 καὶ μεγαλώνυμον ἡμέτερον πατέρ'
 Αἰθέρα σεμνότατον βιοθρέμμονα πάντων· 570
 τόν θ' ἵππονώμαν, ὃς ὑπερ-
 λάμπροισ ἀκτίσιν κατέχει
 γῆς πέδον, μέγας ἐν θεοῖς
 ἐν θνητοῖσιν τε δαίμων.

ὦ σοφώτατοι θεᾷται, δεῦρο τὸν νοῦν προσέχετε.
 ἡδίκημένοι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον· 576
 πλεῖστα γὰρ θεῶν ἀπάντων ὠφελούσαι τὴν πόλιν,

by a half-chorus, while the other half danced. The parabasis being a digression, the Clouds may ignore their own new-made divinity and summon orthodox gods to their dance according to parabasis custom, adding only their Father Aether to Zeus, Poseidon (566), and Helios (571). Here, as in the *parodōs*, the poet passes readily from gay to grave, from parody to poetry, as if composing an antithesis with μὲν . . . δέ. There is no jocularly in the prayer. Found in a tragedy, we should admire its gravity; found where it is, it explains why the Greeks flattered themselves that Comedy was part of a religious rite. — The student will note poetic words, as ὑψιμέ-

δοντα, κυκλήσκω; poetic forms, as Ζῆνα, πέδον; poetic order, as ὑψιμέδοντα and μέγαν, widely separated from τύραννον; poetic metaphor, as ταμίαν and μοχλευτήν. For the rhythm see *Intro.* § 137.

575–94. Ἐπίρρημα: an *Af-terword* (cp. ἐπί-λογος, ἐπ-ὤδή) chanted by the κορυφαῖος, while the chorus, or a half-chorus, danced. Ἐπιρρήματα always consist of 8, 16, or 20 tetrameters, i.e. of some multiple of 4; and the ἀντ-επιρρήματα are always exact counterparts. For the trochaic tetrameter here, see *Intro.* § 132 ζ'. Whether this piece of the parabasis was in the original play or not is a debated question.

576. ἐναντίον: *face to face*.

773
watch

δαιμόνων ἡμῖν μόναις οὐ θύει' οὐδὲ σπένδετε,
αἵτινες τηροῦμεν ὑμᾶς. ἦν γὰρ ἢ τις ἐξοδος
μηδεὶ ξὺν νῶ, τότε ἢ βροντῶμεν ἢ ψαράζομεν. 580
εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέητην Παφλαγόνα
ἡνίχ' ἡρέϊσθε στρατηγόν, τὰς ὀφρὺς συνήγομεν
κάποιοῦμεν δεινά, 'βροντῇ δ' ἐρράγη δι' ἀστραπῆς'.
ἢ σελήνῃ δ' ἐξέλειπε τὰς ὁδοὺς, ὃ δ' ἥλιος,
τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκύσας, 585
οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.

578. ἡμῖν: we should expect ἡμεῖς in agreement with ὠφελοῦσαι; but the nom. proving unsuitable is changed; as not infrequently.

579. ἐξοδος: expedition.

580. βροντῶμεν κτί.: the ancients believed bad weather to be one of divinity's direct expressions of disfavour. Hence those who studied τὰ μετέωρα with a view to physical explanation were regarded as atheists. Perhaps some such demonstration of the weather had indeed occurred some five months before the first *Clouds*, when the Athenians set forth on their disastrous expedition against Delium (Nov., 424 B.C.).

581. εἶτα: secondly. — τὸν θεοῖσιν κτί.: the accursed Paphlagonian tanner is Cleon, the demagogue, son of a tanner, presented in the *Knights* as a slave from Paphlagonia, whose oratory was of the ebullient sort,

as if from παφλάζειν to boil and froth.

582. ἡρέϊσθε: imperfect; "were for electing," probably at the spring elections of 423, shortly before the *Clouds* was presented.

583. βροντῇ κτί.: quoted from Sophocles. In *Ach.* Arist. has the ἐκκλησία of the people dismissed for a mere drop of rain — which need not be a comic exaggeration, for ancient superstition was very crass.

584. ἐξέλειπε: imperfect, as if only a "conative" eclipse. The sun, too, only threatened one (ἔφασκε), contracting his wick (585). Here again may be an allusion to actual bad weather, compelling postponement of the election to the next meeting of the ἐκκλησία.

586. στρατηγήσει: the minatory use of the fut. indic. in a conditional clause; S. 1410, GMT. 447, *infra* 1278.

Commentant.

ἀλλ' ὅμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς,
ἅπτ' ἂν ὑμεῖς ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
ὡς δὲ καὶ τοῦτο ξυνοίσει, ῥαδίως διδάξομεν. 590.
ἦν Κλέωνα, τὸν λάρον, δώρων ἐλόντες καὶ κλοπῆς,
εἶτα φιμώσῃτε τούτου τῷ ξύλῳ τὸν αὐχένα,
αὐθις εἰς τὰρχαῖον ὑμῖν, εἴ τι καὶ ἐξαμάρτετε,
ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίsetai.

bind in stocks

ἀμφί μοι αὐτε, Φοῖβ' ἄναξ,

[ἀντηδῇ]

587. φασί: Athens was often spoken of as the darling of the gods and a fool for luck.

588. προσεῖναι: the regular verb for any quality that is attached to, or inherent in, or belongs to a thing. — μέντοι: adversat., as if μέν stood after δυσβουλίαν.

590. καὶ τοῦτο: even this Cleon-election. — ξυνοίσει: ὠφελήσει (schol.).

591. δώρων: = δωρο-δοκίας reception of gifts. — ἐλόντες: in its legal sense; convict.

592. εἶτα: after partic. as in 386. — φιμώσῃτε: the usual verb for binding in the stocks is δέιν; but if the culprit is a voracious gull (λάρος), the poet thinks muzzling (φιμοῦν) would best stop his guzzling. — τούτου: out of its usual (attributive) position, perhaps for emphasis. — τῷ ξύλῳ: a neck-pillory. The complete stocks for

neck, both hands, and feet, was called the πεντε-σύριγγον ξύλον.

593. εἰς τὰρχαῖον: in the old fashion, as of yore; cp. εἰς τάχος = ταχέως. — ὑμῖν: you will find. — εἴ τι καὶ: καὶ admits the fact; even if you did err a bit.

594. συνοίsetai: (if the text is right) = συνοίσει of 590; will turn out.

595-606. Ἀντ-ωδή: sung by the second half-chorus, a hymn to Phoebus Apollo, Ephesian Artemis, Athene, and Dionysus. Again the diction becomes elevated and religious; note ἄναξ, μάκαιρα, μεγάλως, σελαγεί, as well as the epithets applied to the divinities.

595. ἀμφί μοι αὐτε: the first words of a famous strain to Apollo by the poet Terpander in hexameters: ἀμφί μοι αὐτε ἄναχθ' ἑκαταβόλον αἰεὶδ', ὦ φρήν "Sing me

Δήλιε, Κυνθίαν ἔχων 596
 ὑψηκέρᾱτα πέτραν,
 ἧ τ' Ἐφέσου μάκαιρα πάγχρῦσον ἔχεις
 οἶκον, ἐν ᾧ κόραι σε Λυδῶν μεγάλως σέβουσιν,
 ἧ τ' ἐπιχώριος ἡμετέρα θεός, 601
 αἰγίδος ἡνίοχος, πολιοῦχος Ἀθάνα,
 Παρνασσίαν θ' ὅς κατέχων
 πέτραν σὺν πεύκαις σελαγῆι,
 Βάκχαις Δελφίσιν ἐμπρέπων, 605
 κωμαστῆς Διόνῦσος.

ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,

again, O my Soul, of the Lord, the Far-darter of arrows." This ἀμφι-ἀνακτα opening was so much used by the dithyrambic poets that the verb ἀμφιανακτίζειν was formed for them, and they were comically named the ἀμφιάνакτες *Hallelujah-tics*, or *Halle-lunatics*. Arist. seems here to be outdoing their propensity for soaring sentences, wherein verbs were postponed to the end, and words belonging together were widely severed; for observe that the verb αἶδε or equivalent he never reaches at all, and ἀμφί and μοι are left stranded. — αὔτε: epic word used also in tragedy.

596. Κυνθίαν πέτραν: the *Cynthian rock* on the island of Delos, sometimes called Mt. Cynthus, boasts a *lofty horn* only by author-

ity of the poets. Its real height is some 400 feet.

598. μάκαιρα: attracted into the relative clause, instead of σύ τε, μάκαιρα, ἧ —.

599. οἶκον: the famous temple afterwards burned, 356 B.C., on the night Alexander the Great was born. "Great is Diana of the Ephesians."

601. ἐπιχώριος: forgetting they are vagabonds, the Clouds become Athenians.

604. πεύκαις: the prose *torch* is λαμπάς or δᾶς. — σελαγῆ: 2d sing. mid., *art aflame*; poetic, 285.

605. ἐμπρέπων: the reveller Dionysus is *conspicuous 'mid his Delphic bacchanals* in their orgiastic night-and-nature worship, as Nausicaa μετ-έπρεπε among her ἀμφίπολοι (*Od.* 6. 109).

ἡ σελήνη συντυχοῦς' ἡμῖν ἐπέστειλεν φράσαι,
πρῶτα μὲν 'χαίρειν' Ἀθηναίοισι καὶ τοῖς ξυμμά-
χοις'.

εἶτα θυμαίνειν ἔφασκε· δεινὰ γὰρ πεπονθέναι, 610
ὠφελούσ' ὑμᾶς ἅπαντας οὐ λόγοις ἀλλ' ἐμφανῶς,
πρῶτα μὲν τοῦ μηνὸς εἰς δᾶδ' οὐκ ἔλαττον ἢ δραχ-
μήν,

ὥστε καὶ λέγειν ἅπαντας, ἐξιόντας ἐσπέρας,
'μὴ πρίη, παῖ, δᾶδ', ἐπειδὴ φῶς Σεληναίης καλόν.
ἄλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς
ἡμέρας

615

607-27. Ἄντ-επίρρημα : corresponds in length (20 vv.), in delivery (probably by κορυφαῖος of second half-chorus), in rhythm, and in dance to the ἐπίρρημα.

608. συντυχοῦσα : = ἐπιτυχοῦσα ; cp. 195.

609. χαίρειν : depends on φράσαι ; *to present greetings* (lit. *to bid rejoice*). — ξυμμάχοις : added because of their presence at the Dionysia.

610. θυμαίνειν : poetic for χαλεπαίνειν.

612. τοῦ μηνός : distributive. — εἰς : *for*. — δραχμήν : internal acc. with ὠφελούσα.

614. Σεληναίης : = σελήνης ; the ending -ης after ι is an Ionism ; cp. Τριτογενεῖη 989.

615. ἄγειν : *observe, keep*. The basis of ancient religious calendars was the lunar month of

about 29½ days. Twelve such months fell about 11 days short of the solar year. To remedy the discrepancy, the Athenians since the time of Solon had used a complicated system of intercalary months and days which was far from perfect and needed frequent adjustment. At the time of this play the adjustment had been so long neglected that Hecatombaeon 1st (the Athenian New Year's Day) now fell often in August instead of June or early July. Hence the confusion not only of the gods' fest-days, and feast-days, as they here complain, but in civil matters as well. Revenues came in late, and military officers for the new year entered on their duties when the fighting season was half over. Relief was apparently expected this year from the

οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν·
 ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε,
 ἥνίκ' ἂν ψευσθῶσι δείπνου, κἀπίωσιν οἴκαδε,
 τῆς ἑορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.
 κᾶθ', ὅταν θύειν δέῃ, στρεβλοῦτε καὶ δικάζετε· 620
 πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
 ἥνίκ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,
 σπένδεθ' ὑμεῖς καὶ γελαῖτ'· ἀνθ' ὧν λαχὼν Ἵπέρ-
 βολος 623

τῆτες ἱερομνημονεῖν, κᾶπειθ' ὑφ' ἡμῶν τῶν θεῶν
 τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται
 κατὰ Σελήνην ὥς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας.

Amphictyonic League, which had advisory powers on the calendar. But Hyperbolus, the *ἱερομνήμων* or delegate appointed thereto, had returned, it would seem, without remedy (624).

620. *στρεβλοῦτε*: are applying torture to slaves to extract evidence—a concrete way of saying that the Athenians were holding court, we might say, on Sunday.

621. *Vice versa*, fast-day in Olympus fell on a week-day in Athens.—*ἀπαστία*: an Epic formation for the prose *ἁστέα*, used here because Epic personages are mentioned.

622. Memnon son of Eos and Sarpedon son of Zeus were slain in the Trojan War.

623. *ὑμεῖς*: in contrast with ἡμῶν.—*ἀνθ' ὧν*: wherefore.

624. *κᾶπειτα*: after a partic., superfluous; cp. *εἴτα* in 386.

625. *στέφανον ἀφηρέθη*: the regular phrase for *deposition from office*. The Clouds take it literally, as if a rainstorm had carried off his official wreath. Perhaps it was as *ἱερομνήμων* that Hyperbolus offered the “handle” for attack mentioned in 551.

626. *κατὰ Σελήνην*: to base the year on the moon again is truly orthodox and old-fashioned advice for the Clouds to give, showing how entirely the parabasis falls out of the plot. End of the Parabasis.

627–813. An *ἐπ-ευσόδιον* (*episode*, or *after-entrance*) in the court of Socrates' house. Enter Socrates, then Strepsiades. After the entrance examination and ma-

μά = short, by nature

ΝΕΦΕΛΑΙ

151

Σω. μά τὴν Ἀναπνοήν, μά τὸ Χάος, μά τὸν Ἀέρα, 627 X
οὐκ εἶδον οὕτως ἀνδρ' ἀγροικον οὐδένα

οὐδ' ἀπορον οὐδὲ σκαῖον οὐδ' ἐπιλήσμονα.

ὅστις σκαλαθυρμάτι ἄττα μικρὰ μανθάνων, 630

ταύτ' ἐπιλέλησται πρὶν μαθεῖν. ὅμως γε μὴν

αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.

ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών;

Στ. ἀλλ' οὐκ ἔωςί μ' ἐξε~~νε~~γκεῖν οἱ κόρεις.

Σω. ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν.

Στ. ιδού.

635

Σω. ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν

ὣν οὐκ ἐδιδάχθης πώποτ' οὐδέν; εἰπέ μοι.

πότερον περὶ μέτρων ἢ ῥυθμῶν ἢ περὶ ἐπῶν;

Στ. περὶ τῶν μέτρων ἔγωγ'. ἐναγχος γάρ ποτε

ὑπ' ἀλφिताμοιβοῦ παρεκόπην διχοίνικῳ.

640

triculation of vv. 478-509, there now comes elementary instruction looking to ultimate Rhetoric (627-93), then an unhappy attempt at Original Research (694-782) ending in expulsion.

627. Ἀναπνοήν: *Respiration*; a novel dogma of Diogenes of Apollonia. See notes on 229 and 424.

630. σκαλαθυρμάτιω: "Kindergarten games"; ἄθλημα = *toy*. ἄττα: = *τινά* (ἄττα, 251).

632. αὐτόν: *in person*; emphatic position, as in 197. — καλῶ: *fut.* — πρὸς τὸ φῶς: see 198 n. The interiors of the houses of the

poor were ill-lighted, as to this day, in Greece and Italy.

633. ἔξει: 2d sing. of the fut. ἔξ-εμ. — ἀσκάντην: is the sacred σκίμπος of 254.

635. Obtaining permission of the κόρεις, the initiate brings forth his σκίμπος, probably throws over it the sheepskin (see Frontispiece and v. 730), then seats himself, a true gymnosophist, barefoot and nightgowned.

638. The "mysteries" of Metre, Rhythm, and Grammar are now to be revealed: Metre, 641, Rhythms, 647, ἔπη, 658.

640. διχοίνικῳ: *dat. of meas-*

Καὶ Τίθηναι: *see below*

- Σω. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι καλλιστον μέτρον ἡγεί· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;
- Στ. ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέονα φασί.
- Σω. οὐδὲν λέγεις, ὠνθρωπε. Στ. περίδου νυν ἐμοί, εἰ μὴ τετράμετρον ἐστίν ἡμικτέον. 645
- Σω. ἐς κόρακας, ὡς ἄγροικος εἰ καὶ δυσμαθής.
- Φυσία ταχύ γ' ἂν δύναιο μαθάνειν περὶ ῥυθμῶν.
- Στ. τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τάλφита;
- Σω. πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ, ἐπαυονθ' ὁποῖός ἐστι τῶν ῥυθμῶν 650
- κατ' ἐνόπλιον, χῶποῖος αὖ κατὰ δάκτυλον.

ure; he was cheated to the amount of two quarts.

643. πρότερον: *preferable to*. — ἡμικτέον: the name τετράμετρον, Strops. thinks, must be new for the 4-choenix measure commonly called ἡμικτεῖς, lit. *semi-sixth* of a μέδιμνος.

644. οὐδὲν λέγεις: *nonsense!* The opposite is εὖ or καλῶς λέγεις = *good notion! well said!* (1092, 1289). — περίδου ἐμοί: is, in Eng., a question: "what will you bet me?" (But why the emphatic ἐμοί?)

645. ἐς κόρακας: 123, 133; perhaps in Athens the imprecation referred to the pit, or βάραθρον (1449 n.), outside the walls, where buzzards fed on the bodies of executed but unburied criminals; to the *dumping ground* or *garbage heap*. Of course the butt

of the rural joke in the eyes of the poet is Socrates, not Strepsy.

648. ἄλφита: again the key-tone of the Practical Education is heard — *Victuals*.

649. κομψὸν κτέ.: in sharp contrast comes here one at least of the keytones of the sophistic education — to be refined, elegant, witty, *blasé*, *précieux*.

650. ἐπαυοντα: itself a word of higher culture: to be *au fait*, a *connoisseur* in any matter.

651. κατ' ἐνόπλιον: this rhythm in the march style (*Alla Marcia*, or *Alla Cap-a-pie*) was the anapaestic tripod, while the κατὰ δάκτυλον consisted of dactyls, the two differing thus:



ἐνοπλίος =

— — — — — | — — — — —

Στ. κατὰ δάκτυλον; νῆ τὸν Δί', ἀλλ' οἶδ'. Σω. εἶπε
δή.

Στ. τίς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου;
πρὸ τοῦ μέν, ἔτ' ἐμοῦ παιδὸς ὄντος οὐτοσί.

Σω. ἀγρείος εἶ καὶ σκαιοῖς. Στ. οὐ γάρ, ὦζυρέ, 655
τούτων ἐπιθυμῶ μανθάνειν οὐδέν. Σω. τί δαί; τίδ' αὖ

Στ. ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.

Σω. ἀλλ' ἕτερα δεῖ σε πρότερα τούτου μανθάνειν.
τῶν τετραπόδων ἅττ' ἐστὶν ὀρθῶς ἄρρενα.

Στ. ἀλλ' οἶδ' ἔγωγε τᾶρρεν', εἰ μὴ μαίνομαι. 660
κριός, τράγος, ταῦρος, κύων, ἀλεκτρυνών.

Σω. ὀρᾶς ὃ πάσχεις; τήν τε θήλειαν καλεῖς
ἀλεκτρυνόνα καὶ ταῦτ' οὐδ' ἄρρενα.

Στ. πῶς δὴ, φέρε, πῶς; Σω. ἀλεκτρυνὼν καὶ ἀλεκτρυνών.

Στ. νῆ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρὴ καλεῖν; 665

Both were used to march by; but in one you probably began with the left foot, in the other with the right. For Arist. this amounted to Tweedle-dum and Tweedle-dee.

653 f. Accompanied with some indecent gesture. — ἀντί: *but*, or *if not*.

655. ἀγρείος: = ἄγριος 349, ἀγροικός 646. — γάρ: *because*. — ὦζυρέ: ὦ οἷζυρέ.

656. τί δαί: 491 n.

659 ff. Instruction in ἔπη or ὀρθο-ἔπεια, the correct use of words, the special subject of Protagoras and Prodicus. — ὀρθῶς: the usual promise of science, pseudo-

or otherwise. — ἄρρενα: the confusion of grammatical gender (γένη, genera, classes) and natural sex is for many a stumbling-block to this day.

661. ἀλεκτρυνών: a "double-barrelled" joke — not only on the farmer for putting the cock among τετρά-ποδες, but on the pedant Socrates, who passes over that error to magnify one of the Attic dialect. Other dialects had the form ἀλεκτορίς for hen.

662. πάσχεις: 234 n.; cp. 708, 816.

663. καὶ . . . καὶ: *and . . . also*.

Σω. ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα.

Στ. ἀλεκτρύαιναν; εὖ γε, νῆ τὸν Ἀέρα·

ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου

Ἰ. μ. μ. α. ~~δια~~ διαφιλῶ σου κύκλῳ τὴν κάρδοπον.

ἰδοὺ μάλ' αὖθις τοῦθ' ἕτερον· τὴν κάρδοπον 670

ἄρρενα καλεῖς, θήλειαν οὔσαν. Στ. τῷ τρόπῳ;

ἄρρενα καλῶ γὰρ κάρδοπον; Σω. μάλιστά γε,

ὥσπερ γε καὶ Κλεωνύμου. Στ. πῶς δὴ; φράσον.

Μεμ. Σω. ταυτὸν δύναται σοι κάρδοπος Κλεωνύμῳ.

Στ. ἀλλ' ὡγὰθ' οὐδ' ἦν κάρδοπος Κλεωνύμῳ, 675

ἀλλ' ἐν θυεῖα στρογγύλῃ γ' ἀνεμάττετο.

ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν; Σω. ὅπως;

τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.

666. ἀλεκτρύαιναν: proposed on the analogy of λέαινα from λέων, ~~θεράπαινα~~ from ~~θεράπων~~. — ἀλέκτορα: this not only marks the gender but is the poetic form; as if some modern language-reformer should propose *chicker* and *chick-ress*, and banish *chicken*.

667. νῆ τὸν Ἀέρα: Streps. can already swear in Sophistese.

669. δια-: in composition is here *thoroughly*. — κύκλῳ: adverbial use.

670. μάλα: strengthens αὖθις: *a second time again*. — τοῦτο: *sc. ἐστί*. — τὴν κάρδοπον: feminine substantives in -ος are indeed an anomalous nuisance; cp. ἡ ὁδός, νόσος, ψήφος, πλίνθος, etc. S. 200, HA. 152, G. 194.

674. "κάρδοπος, you think (σοι), amounts to the same thing (δύναται τὸ αὐτόν) as Cleonymus" (353).

675 f. The old man, still unused to the ways of schools, supposes his teacher is talking about things, not names. He is sure he does not identify kneading-trough and Cleonymus (big-bellied though he was); for Cleonymus never even owned one—dining out when he could, or if he must knead bread, "needing" it (to suggest a substitute for the ancient joke) in a mortar (θυεῖα, a vessel small and unfit for the purpose).

678. *I.e.* change -ος to -η, and say *troughy*, as you do Susy, Polly, Sostraty.

Στ. τὴν καρδόπην θήλειαν; Σω. ὀρθῶς γὰρ λέγεις.

Στ. ἐκεῖνο δ' ἦν ἄν, καρδόπη Κλεωνύμη. 680

Σω. ἐν ἔτι γε περὶ τῶν ^{ΝΟΥΝΣ} ὀνομάτων μαθεῖν σε δεῖ,
ἅττ' ἄρρεν' ἐστίν, ἅττα δ' αὐτῶν θήλεα.

Στ. ἀλλ' οἷδ' ἔγωγ' ἃ θήλε' ἐστίν. Σω. εἰπὲ δή.

Στ. Λύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.

Σω. ἄρρενα δὲ ποῖα τῶν ὀνομάτων; Στ. μυρία ^{cantio}
Φιλόξενος, Μελησίας, Ἀμυνίας. 686

Σω. ἀλλ', ὦ πονηρέ, ταῦτά γ' ἐστ' οὐκ ἄρρενα.

Στ. οὐκ ἄρρεν' ὑμῖν ἐστίν; Σω. οὐδαμῶς γ', ἐπεὶ ^{μύρια}
πῶς ἂν καλέσειας ἐντυχῶν Ἀμυνία;

Στ. ὅπως ἂν; ὠδὶ· 'δεῦρο, δεῦρ', Ἀμυνία.' - ^{neg 1630}

Σω. ὁρᾷς; γυναικα (τὴν) Ἀμυνίαν καλεῖς.

Στ. οὐκουν δικαίως, ^{τίς} οὐ στρατεύεται;

ἀτὰρ τί ταῦθ', ἃ πάντες ἴσμεν, μανθάνω;

679. ὀρθῶς: again "scientifically," before everything else. ^{Because just mentioned.}

680. ἦν ἄν: *would be*. — Κλεωνύμη: this is what popular education leads to! Cp. the modern "Anybody's else" (for "anybody else's") and "Don'tt eeyou?" (for "don't you?").

681. First came the grammatical gender of animals 659, next of things 670, now of people.

684. Λύσιλλα κτί: women who were perhaps more "talked about among men" than Pericles would have liked (Thuc. 2. 45. 2).

686. We know from *Wasps* 74 and 1267 that Philoxenus was of

the same stripe as Amynias (*Clouds* 31 and 1259 ff.); hence probably Melesias too — all *παῖδες ἀγένειοι* (*beardless*), devoted to the turf.

688. ὑμῖν: *in your judgment*.

689. ἐν-τυχῶν = *συν-τυχῶν* 608 = *ἐπι-τυχῶν* 195.

690. Ἀμυνία: the vocative does give him the air of a ladylike gentleman.

692. ἦτις: causal; *when she*. — οὐ στρατεύεται: an informal charge of *ἀ-στρατεία*; or perhaps he has just got his mission as ambassador to Thessaly (*Wasps* 1271) and hence is exempt from military service.

693. τί: *to what end?*

Σω. οὐδέν, μὰ Δί', ἀλλὰ κατακλινεῖς δευρὶ — Στ. τί
δρῶ;

Σω. ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. 695

Στ. μὴ δῆθ', ἱκετεύω, 'νταῦθά γ'· ἀλλ' εἶπερ γε χρῆ,
χαμαὶ μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

Σω. οὐκ ἔστι παρὰ ταῦτ' ἄλλα. Στ. κακοδαίμων ἐγώ,
οἶαν δίκην τοῖς κόρεσι δώσω τήμερον. ✕

αὐτὸ 723 [ψδδ]

Χο. φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαντὸν
στρόβει πυκνώσας. 702

ταχὺς δ', ὅταν εἰς ἄπορον πέσης,
ἐπ' ἄλλο πῆδα

NOTHING.

694. οὐδέν: *to no end*; the impatient question gets an exasperated answer. Socrates is done with him. — ἀλλά: *still*, he will allow Strepsy one more trial. — δευρὶ: *i.e.* on the ἀσκήτης.

694-726. First experiment in Original Research: vitiated by bedbugs.

697. χαμαί: in emphatic position. — αὐτὰ ταῦτα: *the same* must refer to his own πράγματα of 695; or could the phrase be adverbial (*just this way*)? Socrates' response fits well to this meaning, viz., *There is no other way but this* (698).

699. οἶαν: excl. — Socrates here either withdraws or falls into one of his long fits of abstraction.

700-05. An ode addressed to Streps. For the rhythm see Introd. § 138. Comparison with the ἀντιφρόνη 804-10 shows that two lines are lacking.

700. φρόντιζε δὴ: *now think away* (pres., not aor.); a comic take-off on all φροντιστήρια.

701. σαντὸν πυκνώσας: *concentrating yourself*. He probably executed the other commands (διάθρει, στρόβει, πῆδα) bodily, not mentally, to the delight of the audience. Here too, however, as in 661, the real satire lies deeper, viz. on Socrates' *desultory* logic in word-fencing. Anywhere in Plato's dialogues we find him, "if landed in perplexity," leaping elsewhere.

703. ταχὺς: in prose ταχέως.

νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὁμ-
μάτων.

705

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Στ. ἀτταταῖ, ἀτταταῖ.

Χο. τί πάσχεις; τί κάμνεις;

Στ. ἀπόλλυμαι δεῖλαιος· ἐκ τοῦ σκίμποδος
δάκνουσί μ' ἐξέρποντες οἱ Κορ—ίνθιοι, 710
καὶ τὰς πλευρὰς δαρδάπτουσιν
καὶ τὴν ψυχὴν ἐκπίνουσιν
καὶ τοὺς ὄρχεις ἐξέλκουσιν
καὶ τὸν πρωκτὸν διορύττονσιν,

καὶ μ' ἀπολοῦσιν.

715

Χο. μῆ ἔνν βαρέως ἄλγει λῖαν.

Στ. καὶ πῶς; ὅτε μου

φρούδα τὰ χρήματα, φρούδη χροιά,

705. Highly poetic: φρήν, γλυ-
κύθυμος, ὄμμα. The irony is hard
on poor Strepsy, as he "twists
and bounds."

707 f. Tragic rhythms from
the prostrate and covered form:
ἀτταταῖ makes a Cretic foot
($\bar{8}$ ♩ ♩ ♩), τί πάσχεις a
Bacchius (♩ | ♩ ♩), repeated

in τί κάμνεις. As if: "what
grief now | afflea-cts thee?"

709. δειλαιος: tragic, as in 12
and always.

710. Κορ—ίνθιοι: instead of

κόρ-εις; as if *Bed-uins*. As chief
instigators of the war, the Co-
rinthians were in truth the plague
of Athens.

711 ff. Lugubrious anapaests,
made more so by the dull, hope-
less iteration of the same verse-
ending; they parody the anapaes-
tic laments of tragedy. — δαρδά-
πτουσι: an Epic word; *to gorge*
or *devour ravenously*.

712. ψυχὴν: *life-blood*.

717. καὶ πῶς: *pray how* can I
grieve overmuch (λίαν)? — ὅτε:
now that (causal).

718 ff. A wicked parody on the

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φρούδη ψυχῇ, φρούδη δ' ἐμβάς·
καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς
φρουρᾶς ᾄδων
ὀλίγου φρούδος γεγένημαι.

720

Σω. οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις; Στ. ἐγώ;
νῆ τὸν Ποσειδῶ. Σω. καὶ τί δῆτ' ἐφρύντισας;
Στ. ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται. 725
Σω. ἀπολεῖ κάκιστ'! Στ. ἀλλ', ὡγάθ', ἀπόλαλ' ἀρτίως.
Σω. οὐ μαλθακιστὲ', ἀλλὰ περικαλυπτεᾶ.
ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς
κάπαιόλημ'. Στ. οἶμοι· τίς ἂν δῆτ' ἐπιβάλοι

sorrows of Hecuba in Euripides:
φρούδος πρέσβυς, φρούδοι παῖδες
(*Hec.* 161), she too probably prostrate
on the earth with covered
head.

719. ἐμβάς: he has become ἀν-
υπόδητος, like the rest of this bare-
foot brotherhood (103).

721. φρουρᾶς: gen. of time;
cp. νυκτός, χειμῶνος, αἰθρίας (371).
There is also sound-play with
φρούδος. His *singing on sentinel
duty* is not wholly voluntary, in
view of the "Bedouins."

722. ὀλίγου: almost. — Socrates
returns.

723. οὗτος: here; English prefers
dem. adv. to dem. adj.

726. The order *Begone* comes
too late; Strepsy has just been
bug-on-ed.

727-34. Second bout at Original
Research, with nugatory re-
sult.

728. Streps. must exercise the
faculty of philosophers and thieves
— abstraction; he must find for
himself his (s)peculative notion.
On adj. formation in -ικός see
483 n. — νοῦς = νόημα (705, 743),
or γνώμη (730).

729. ἀπ-αιόλημα: tragic for
ἀπάτη. — Socrates again abstracts
himself. — τίς ἂν: a common
tragic way of expressing a wish;
would that some one — ἐπι-
βάλοι: Socrates had just thrown
over him the sheepskin (Διὸς
κωδίων) used in purificatory rites.
(The Frontispiece shows the horns
of the ram between the proselyte's
feet. Who can say how ancient

αὐτοῦ τοῦ ἰσχυροῦ
ἐν ἡμῶν ἰντέλλεσθαι.

- ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα ; 730
 Σω. φέρε νυν ἀθρήσω πρῶτον, ὃ τι δρᾷ, τουτονί.
 οὔτος, καθευδεις ; Στ. μὰ τὸν Ἀπόλλω, ᾗ μὲν
 οὐ.
 Σω. ἔχεις τι ; Στ. μὰ Δί', οὐ δῆτ' ἔγωγ'. Σω. οὐδὲν
 πάνυ ;

 οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς ; 735
 Στ. περὶ τοῦ ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.
 Σω. αὐτὸς ὃ τι βούλει πρῶτος ἐξευρὼν λέγε.
 Στ. ἀκήκοας μυριάκις ἀγὼ βούλομαι,
 περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.
 Σω. ἴθι νυν καλύπτου, καὶ σχάσας τὴν φροντίδα 740

is the joke (or the reality) of "riding the goat" in initiations?) Because of this literal "throwing on" of the *σισύρα*, Streps. uses *ἐπι-βάλλω*, instead of the usual *ἐμ-βάλλω* or *ὑπο-βάλλω* to suggest.

730. *ἐξ ἀρνακίδων*: from the lambskins; with a play on *ἐξαρνητικῶν* (1172; cp. *ἔξαρκος* 1230, and *ἐξαρνεῖσθαι* to deny) — hence the need for the tragic omission of the article *τῶν*. *Out of the fleeces* he sighs for some *fleeing* scheme; or *out of the skins* some *skin-flint* plan. — *ἀπο-στερητρίδα*: he fails to catch the new adj. in *-ικός* (728), but has not forgotten his grammar lesson in genders, so forms a special feminine on

analogy of *ἀρνακίς*. — Silence. Long Pause. Socrates abstracted.

731. *ἀθρήσω*: subjv. after *φέρε*; cp. *φείρ' ἴδω* 21, GMT. 257.

735-47. Third essay at Original Research with encouraging results — at first.

736. *περὶ τοῦ*: what about?

737. *αὐτὸς . . . πρῶτος*: this is the pedagogic doctrine of the real Socrates, that initiative must come from within; see 137 n.

740. *καλύπτου*: the pedagogue tends throughout to elevated diction; plain prose here would use a compound as in 735, 727. — *σχάσας κτλ.*: ease off your mind to rarity (lit. so as to be subtle); cp. 107, 409 for *σχάζω*, and 229 for the kinship of *φροντίς* and *ἀήρ*.

^{γραμματῶν,}
λεπτὴν ~~κατὰ~~ μικρὸν περιφρόνει τὰ πράγματα,
ὀρθῶς διαίρων καὶ σκοπῶν. Στ. οἶμοι
τάλας.

Σω. ἔχ' ἀτρέμα· κὰν ἀπορῆς τι τῶν νοημάτων,
ἀφείς ἀπελθε, κᾶτα τῇ γνώμῃ πάλιν
κίησον αὖθις αὐτὸ καὶ ζυγῶθρισον. 745

Στ. ὦ Σωκρατίδιον φίλτατον. Σω. τί, ὦ γέρον;

Στ. ἔχω τόκου γνώμην ἀποστερητικὴν.

Σω. ἐπίδειξον αὐτήν. Στ. εἰπέ δὴ νῦν μοι—
Σω. τὸ τί;

Στ. γυναιῖκα φαρμακίδ' εἰ πριάμενος Θετταλὴν
καθέλωμι νύκτωρ τὴν σελήνην, εἶτα δὴ 750
αὐτὴν καθεῖρξαιμ' ἐς λοφεῖον στρογγύλον,

742. πράγματα: troubles.

742. ὀρθῶς δι-αίρων: with scientific analysis; again the catch-words of the day. δι-αίρειν was the technical method alike of Socrates and of the sophists.—οἶμοι τάλας: a tragedy is going on.

743. ἀπορῆς: construed with τι, not with νοημάτων; are in a quandary over.

745. ζυγῶθρισον: *perpend*; the genealogy of the word is probably ζυγόν (*yoke of a balance*), ζυγώω, ζύγωθρον, ζυγῶθρίζω.—Silence. Long Pause. Then Streps. shows his head from beneath the coverlet.

747. He at last has caught the -ικός adj.

748. τὸ τί: namely, what? French *lequel*?

749. φαρμακίδα: Thessalian witches were recognized masters of magic, even to *deducing the moon* from heaven. Thessalian drugs and incantation still held their repute in Horace's time (*Epode* 5. 21 and 45); his Canidia boasts *polo deripere lunam vocibus meis* (*Epode* 17. 77)—unless indeed Horace is merely adapting from old Greek sources.—εἰ: is our familiar *supposing*.—πριάμενος: may mean only to *purchase the services of*.

751. αὐτήν: *bodily*; in emphatic position.—λοφεῖον: properly a case for a crest (λόφος);

ὁρῶντες • Sophists *et cetera*.

- ὥσπερ κάτοπτρον, κᾶτα ^{κουσφ} τηροῖν ἔχων —
- Σω. τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ'; Στ. ὁ τι;
εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ, ^{ἀμυγδαλὴ}
οὐκ ἂν ἀποδοίην τοὺς τόκους. Σω. ὅτι τί δῆ; 756
- Στ. ὅτι κατὰ μῆνα τὰργύριον δανείζεται. 756
- Σω. εὖ γ' ἄλλ' ἕτερον αὖ σοι προβαλῶ τι δεξιόν. Chorus
εἴ σοι γράφοιτο πεντετάλαντός τις δίκη,
ὅπως ἂν αὐτὴν ἀφανίσαις, εἰπέ μοι.
- Στ. ὅπως; ὅπως; οὐκ οἶδ' ἅτὰρ ζητητέον. 760
- Σω. μή νυν περὶ σαυτὸν εἶλλε τὴν γνώμην αἰεί,

then for any round article, as a
κάτοπτρον, and . . . the moon.



Greek Mirror.

755. ὅτι τί δῆ: *because why?*

756. κατὰ μῆνα: cp. the old
word μήνη *moon*.

757. εὖ γε: *bravo!* Sarcastic,
as we see by the issue in 781;
but taken seriously by poor Streps.,
pleased and proud of his first δι-
αίρεσις and his first ascension
among τὰ μετέωρα. (If εὖ γε be
spoken not ironically, but sin-
cerely, then Arist. means to ridi-
cule both for fools.) — προβαλῶ:
489 n.

758. γράφοιτο: *registered, sc.*
on the waxen tablet of the court
calendar.

759. ἀφανίσαις: in the legal
sense *to quash*; but the pupil takes
it literally *to cause to disappear*.

760. In his halting perplexity
Streps. allows four feet of the
verse to fall apart.

761 f. There must be *no coop-*
ing up of the intellect, no concen-

ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν ἀέρα
λινόδετον ὥσπερ μηλολόνην τοῦ ποδός.

Στ. ἤρρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,
ὥστ' αὐτὸν ὁμολογεῖν σέ μοι. Σω. ποῖαν τινά;

Στ. ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον 766
ταύτην ἐόρακας, τὴν καλήν, τὴν διαφανῆ,
ἀφ' ἧς τὸ πῦρ ἄπτουσι; Σω. τὴν ὑαλον λέγεις;

Στ. ἔγωγε. φέρε τί δῆτ' ἄν, εἰ ταύτην λαβὼν,
ὅποτε γράφουτο τὴν δίκην ὁ γραμματεὺς, 770
ἀπωτέρω στὰς ὧδε πρὸς τὸν ἥλιον
τὰ γράμματ' ἐκτῆξαιμι τῆς ἐμῆς δίκης;

Σω. σοφῶς γε, νῆ τὰς Χάριτας. Στ. οἴμ' ὡς ἡδομαι,
ὅτι πεντετάλαντος διαγέγραπται μοι δίκη.

Σω. αἶγε δὴ ταχέως τουτὶ ξυνάρπασον. Στ. τὸ τί;

tration; a cloud-worshipper should
have a rarefied mind.

763. μηλολόνην: *cockchafer*.
Little beetles *thread-tied* by the
foot are still found in the tropics,
worn by young ladies as orna-
ments. — Silence. Pause.

764. ἤρρηκα: *Eureka!* Why
should not Streps. have the credit
for this famous exclamation rather
than Archimedes two hundred
years later?

766. ἦδη: *ever* (346). — φαρμα-
κοπώλαις: besides his drugs and
burning-glasses, the pharmacist
sold magic rings and other rari-
ties. Cp. the apothecary's shop
in Shakespeare's *Romeo and Juliet*
5. 1.

768. ἄπτουσι: cp. 18 ἄπτε
λύχρον. — λέγεις: *do you mean?*

769. τί δῆτ' ἄν: cp. 154.

770. ὁ γραμ.: *the clerk of the
court*.

771. πρὸς τὸν ἥλιον: cp. 198.

772. ἐκ-τῆξαιμι: *to melt out*
the letters would indeed be an
ἀφάνισις of the suit.

773. νῆ τὰς Χάριτας: an un-
common oath, but appropriate to
the *graceful* wit of Strepsy's
scheme, which is a second practi-
cal application of science to the
moral problems of life. Ironical
probably; but see n. on 757.

774 f. δια-γέγραπται: *stricken
through, cancelled*. — ξυνάρπ.: dif-
fers from ὑφαρπάζω 490.

ἀποχάλω = loose away,
slacken

λινόδετος = tied with
thread

μηλοκόπη = beetle
cock chaper.

διαφανής = transparent.

ἄπτω [cling faster
grasp] κινδύ

ὑαλός = clear, hairs -
parent store.

the same

[ἀποστρέω = deprive
take away. with -

ἄπτω τέλω = further off -
hues.

συν ᾧ ἰδύω = s.e.g. with
seize with the mind

- $\phi_{\alpha \cup \beta} = \text{mean. pair}$
worth less.
- $\alpha \pi \alpha' \gamma \chi \omega = \text{sample /}$
throttle.
- $\xi \theta \alpha \zeta \omega = \text{task number}$
size.

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6.01

Σω. ὅπως ἀποστρέψαι' ἂν ἀντιδικῶν δίκην 776
μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων.

Στ. φauλότατα καὶ ῥᾶστ'. Σω. εἰπέ δή. Στ. καὶ
δὴ λέγω.

εἰ πρόσθεν ἔτι μιᾶς ἐνεστῶσης δίκης,
πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων. 780

Σω. οὐδὲν λέγεις. Στ. νὴ τοὺς θεοὺς ἐγωγ', ἐπεὶ
οὐδεὶς κατ' ἐμοῦ τεθνεώτος εἰσάζει δίκην.

Σω. ὕθλεις. ἄπερρ', οὐκ ἂν διδάξαιμι' ἂν σ' ἔτι. *65 ὡς ἡ ἀντιδικία*

Στ. ὅτι τί; ναὶ πρὸς τῶν θεῶν, ὦ Σώκρατες.

Σω. ἀλλ' εὐθὺς ἐπιλήθει σύ γ', ἄττ' ἂν καὶ μάθης. 785 ~~X~~
ἐπεὶ τί νυνὶ πρῶτον ἐδιδάχθης; λέγε.

Στ. φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
τίς ἦν ἐν ᾗ ματτόμεθα μέντοι τάλφιτα;
οἴμοι, τίς ἦν; Σω. οὐκ ἐς κόρακας ἀποφθερεῖ,
ἐπιλησμότατον καὶ σκαιότατον γερόντιον; 790

776. ἀντιδικῶν: partic.; *if defendant*. — δίκην: with ἀποστρέψαι.

777. ὀφλήσειν: see 34 n.

778. φauλότατα: *as easy as lying*. He waxes proud; but alas, "Pride goeth before a fall."
— καὶ δὴ: = ἥδη *at once*.

779. πρόσθεν: *i.e. before mine*.
— ἐνεστῶσης: *pending*.

780. καλεῖσθαι: *i.e.* by the court crier. — ἀπαγξαίμην: this is Original Research (εὕρεσις) with a vengeance! But the satire is on the Higher Education as much as on the rustic.

781. οὐδὲν λέγεις: *nonsense!*

— Undone, but unrealizing it, Streps. talks back: "By the gods but I *do*" talk sense.

784. ναί: "O *do*;" tragically, for the blow has fallen.

785. ἐπιλήθει: ἐπιλανθάνει is the prose form. — καί: before the verb often means emphasis on the Eng. auxiliary; "whatever you *do* learn."

787. μέντοι: *really, indeed*.

789. ἀπο-φθερεῖ: = ἀπεί φθειρούμενος.

790. ἐπιλησμότατον: usually -μονέστατον. — Socrates turns away in high dudgeon or in abstraction.

- Στ. οἴμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι ;
 ἀπὸ γὰρ ὀλοῦμαι, μὴ μαθὼν γλωττοστροφεῖν.
 ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλευσατε.
- Χο. ἡμεῖς μὲν, ὦ πρεσβύτε, συμβουλευόμεν,
 εἴ σοί τις υἱὸς ἔστιν ἐκτεθραμμένος, 795
 πέμπειν ἐκείνον ἀντὶ σαυτοῦ μανθάνειν.
- Στ. ἀλλ' ἔστι μοί γε υἱὸς καλὸς τε καὶ ἀγαθός·
 ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω ;
- Χο. σὺ δ' ἐπιτρέπεις ; Στ. εὐσωματεῖ γὰρ καὶ
 σφριγᾷ,
 κάστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. 800
 ἀτὰρ μέτειμί γ' αὐτόν· ἦν δὲ μὴ 'θέλῃ,
 οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
 ἀλλ' ἐπανάμεινόν μ' ὀλίγον εἰσελθὼν χρόνον.
- Χο. ἄρ' αἰσθάνει πλείστα δι' ἡμᾶς ἀγάθ' αὐτίχ'
 ἔξων [ἀντιφθῆ

792. ἀπο . . . ολοῦμαι : tmesis.
 — γλωττο-στροφεῖν : *to ply the tongue*.

794 ff. Spoken by the κορυφαῖος in measured tragic trimeters, *i.e.* with no "resolutions" of long syllables into two shorts.

797. ἔστι : emphatic by position and by γε ; "I *have* a son, it is true." — καλὸς τε καὶ ἀγαθός : 101 n.

798. γάρ : *since*. — τί ἐγὼ πάθω : "what am I to do ?"

799. εὐσωματεῖ : *is brazenly bodied* ; prose would be *εὐρωστος* τῷ σώματι or τὸ σῶμα, or the like.
 — σφριγᾷ : *is lusty* ; also poetic.

800. ἐκ : of origin ; = *descendant, scion of*. — εὐ-πτέρων : a word of high diction, hence "of the *élite*" rather than our scornful "high-flyers." — τῶν Κοισύρας : *daughters of* — ; see 48 n.

802. οὐκ ἔσθ' ὅπως οὐκ : *most certainly* ; so in 1307.

803. Addressed to Socrates. Streps. hastens from the αὐλή across the street into his own house.

804-13. As Socrates retires (εἰσελθὼν 803), the chorus address him, as in the ᾠδή they had sung to Streps. (700-05).

μόνας θεῶν; ὥς
ἔτοιμος ὄδ' ἐστὶν ἅπαντα δρᾶν,
ὅσ' ἂν κελεύῃς.

σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερῶς ἐπηρ-
μένου

γνοὺς ἀπολάψεις ὃ τι πλείστον δύνασαι,
ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθ' ἐτέρᾳ τρέπεσθαι.

Στ. οὔτοι, μὰ τὴν Ὀμίχλην, ἔτ' ἐνταυθοὶ μενεῖς·
ἀλλ' ἔσθι' ἔλθων τοὺς Μεγακλέους κίονας.

Φε. ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;
οὐκ εὖ φρονεῖς, μὰ τὸν Δία τὸν Ὀλύμπιον.

μὴ γὰρ
815
ἐστὶν

810. ἀνδρὸς: since the refer-
ence is definitely to Streps., the
omission of article is poetic. —
ἐκπεπληγ.: *dazed*, perhaps with
admiration of Socrates, as the
schol. says (ἐπαινοῦντος). — ἐπηρ-
μένου: *excited, eager*; 42, 1457.

811. ἀπολάψεις: fut. indic. as
imv.; λάπτω *to lap*, used of
wolves and dogs, is easily trans-
ferred to human creatures of prey.

812. ταχέως: by position is a
nota bene postscript; *and quickly*.
— φιλεῖ: *is apt*. — ἐτέρᾳ: adv.
— *Exit* Socrates.

At about the middle point of
many Greek dramas a new central
character or theme is assumed.
Here the new-schooling of the old
generation is dropped as hopeless,
that of young Pheidippides is es-
sayed, with complete success.

814–88. Another ἐπ-εισόδιον,
introductory to this second theme.
Streps. issues, leading his brawny
hopeful.

814. μὰ τὴν Ὀμίχλην: *by Fog*;
swearing in terms of the New Re-
ligion is as far as the befogged
Strepsy can get in it — which often
happens. — ἐνταυθοί: sometimes
= ἐνταῦθα; it was not inelegant,
as is the corresponding Eng. “he
was not *to* home.”

815. The command to “go
and eat the pillars of his great-
uncle Megacles” (124) may mean
only wild rage in Streps. or may
be “biting” irony for the historic
Megacles (see v. 46), if the scho-
liast’s story is true that only the
pillars of his house remained after
a spendthrift life.

817. οὐκ εὖ φρονεῖς: *you are*

- Στ. ἰδού γ' ἰδού, 'Δί' 'Ολύμπιον'· τῆς μωρίας,
τὸν Δία νομίζειν, ὄντα τηλικουτονί.
Φε. τί δὲ τοῦτ' ἐγέλασας ἐτεόν; Στ. ἐνθυμούμενος
ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκά. 821
ὅμως γε μὴν πρόσσελθ', ἵν' εἰδῆς πλείονα,
καὶ σοι φράσω πρᾶγμ', ὃ σὺ μαθὼν ἀνὴρ ἔσει.
ὅπως δὲ τοῦτο μὴ διδάξης μηδένα.
Φε. ἰδού· τί ἔστιν; Στ. ὤμοσας νυνὶ Δία. 825
Φε. ἔγωγ'. Στ. ὀρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;
οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεύς. Φε. ἀλλὰ τίς;
Στ. Δίνος βασιλεύει, τὸν Δί' ἐξεληλακώς.
Φε. αἰβοῖ τί ληρεῖς; Στ. ἴσθι τοῦθ' οὕτως ἔχον.
Φε. τίς φησι ταῦτα; Στ. Σωκράτης ὁ Μήλιος 830
καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἵχνη.
Φε. σὺ δ' εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθας,

not in your right mind; a frequent phrase.

818. ἰδού: "listen to that." —

τῆς μωρίας: gen., as in 153.

819. νομίζειν: exclamatory inf.;

268. — τηλικουτονί: cp. 799.

820. ἐγέλασας: present in Eng.; 174.

821. Here is topsy-turvydom truly Aristophanic: a little old man with new-fashioned notions vs. a strapping young man with old-fashioned ones. — On ἀρχαϊκά see 483 n.

822. ὅμως γε μὴν: = ἀλλ' ὅμως; 631.

823. ὃ μαθὼν κτί: "that will make a man of you"; with the

Stress Triumphant, as when Archimedes said: δός μοι ποῦ στῶ, καὶ κινῶ τὴν γῆν.

824. ὅπως μὴ: with aor. subjv. to express prohibition; S. 1191, G. 1354, GMT. 283. Cp. ὅπως with fut. indic. v. 257. Streps. has caught the "mysteries" from the μαθητής in v. 143.

827. Confidentially and perhaps a little fearfully.

828. Δίνος: 380.

829. αἰβοῖ: 102.

830. ὁ Μήλιος: the best-known atheist of the day came from the island of Melos, viz. Diagoras. The joke is as if Streps., some twenty-five years ago, had said

ὥστ' ἀνδράσιν πείθει χολῶσιν; Στ. εὐστόμει
καὶ μηδὲν εἶπης φλαῦρον ἄνδρας δεξιούς
καὶ νοῦν ἔχοντας· ὦν ὑπὸ τῆς φειδωλίας 835

ἀπεκείρατ' οὐδείς πώποτ' οὐδ' ἡλεύματο,
οὐδ' εἰς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ
ὥσπερ τεθνεῶτος καταλῶει μου τὸν βίον.

ἀλλ' ὡς τάχιστ' ἔλθων ὑπὲρ ἐμοῦ μάνθανε.

Φε. τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν;

Στ. ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά· 841

γνώσει δὲ σαντὸν ὡς ἀμαθῆς εἰ καὶ παχύς.

ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθοῖ χρόνον.

Φε. οἴμοι, τί δράσω, παραφρονούντος τοῦ πατρός;

"Robert G. Socrates," the audience expecting "Ingersoll."

833. χολῶσι: χολᾶν = μελαγ-χολᾶν = μαίνεσθαι = παραφρονεῖν = οὐκ εἶναι φρονεῖν. — εὐστόμει: cp. εὐφημεῖν 263; high-sounding for σιῶπα of 105, and followed by a "tragic" trimeter (794 n.).

835. ὑπὸ τῆς φειδωλίας: from *their thrift*, not because they were low fellows (πονηροί), as Pheidip. thought (v. 102). Satire, of course, as the bath-fee was only two coppers (χαλκοῦς). The fling at Socrates as sparing of ointment and bath is true; even his pupil Plato has him bathed and sandalled only on grand occasions (*Symp.* 174 a.).

838. ὥσπερ τεθνεῶτος: this is the regular position for a ὥσπερ-

clause, viz. before the main word (here μου), not after, as in Eng.

— κατα-λῶει: 2d sing. mid., and so short, as often οι in ποιεῖν. κατα- (*down*) in Greek verbs often = up with Eng. verbs, as in *to finish up*, *to clean up*, *wash up*, *pack up*, i.e. *thoroughly*. Here *to bathe up a property* (βίον) is *to squander it*, *to pour it out like water*. So in Latin *e-lavo*, *e-luo*.

839. ὑπέρ: cp. ἀντί 796.

840. καί: see n. on 785.

841. ἄληθες: exclamation, distinct from ἀληθές; *so, really now, indeed* (ironical). — ἐν ἀνθρώποις: *in the world*.

842. The commonest of Greek proverbs was γνώθι σαντόν. — παχύς: *thick-headed, fat-witted*.

843. *Exit* Streps.

- πότερον παρανοίας αἰτὸν εἰσαγαγὼν ἔλω, 845
 ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσσω;
 Στ. φέρ' ἴδω, σὺ τουτονὶ τί νομίζεις; εἰπέ μοι.
 Φε. ἀλεκτρυόνα. Στ. καλῶς γε. τρυτηνὶ δὲ τί;
 Φε. ἀλεκτρυόν'. Στ. ἄμφω ταυτὸν; καταγέλαστος εἰ.
 μῆ νυν τὸ λοιπόν, ἀλλὰ τήνδε μὲν καλεῖν 850
 ἀλεκτρύαιναν, τουτονὶ δ' ἀλέκτορα.
 Φε. ἀλεκτρύαιναν; ταῦτ' ἔμαθες τὰ δεξιά
 εἶσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;
 Στ. χᾶτερά γε πόλλ'· ἀλλ' ὅ τι μάθοιμ' ἐκάστοτε,
 ἐπελανθανόμεν ἂν εὐθύς ὑπὸ πλήθους ἐτών. 855
 Φε. διὰ ταῦτα δὴ καὶ θοῖμάτιον ἀπώλεσας;
 Στ. ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.
 Φε. τὰς δ' ἐμβάδας ποῖ τέτροφας, ὠνόητε σύ;
 Στ. ὥσπερ Περικλέης εἰς τὸ δέον ἀπώλεσα.
 ἀλλ' ἴθι βάδιζ', ἴωμεν· εἴτα τῷ πατρὶ 860
 πιθόμενος ἐξάμαρτε· καγὼ τοί ποτε

845. παρανοίας: gen. of the charge. — εἰσαγαγὼν: sc. εἰς τὸ δικαστήριον.

846. σοροπηγοῖς: ἵνα ποιήσωσιν αὐτῷ σορὸν δηλονότι ἐγγὺς ὄντι θανάτου (schol.). — Re-enter Streps. with cock and hen.

850. καλεῖν: infinitive for imperative.

853. γη-γενεῖς: regular epithet of the *earth-sprung* giants who once stormed Olympus to unseat the gods, as now these sophist-giants proposed to replace Zeus by "Juice" (Δίνος).

855. ἄν: iterative, as in 54.

856. θοῖμάτιον: "sacrificed" at v. 500.

857. κατα-πεφρόντικα: κατα- as in 838. Streps. has *worn out* his coat *by thinking* — the reason, perhaps, for its disappearance among modern college men.

858. τέτροφας: τρέπω.

859. εἰς τὸ δέον: see Introd. § 48. Pericles' entry of the sum he spent was εἰς τὸ δέον ἀνήλωσα. Poor Strepsy's variant is ἀπώλεσα!

861. ἐξ-άμαρτε: be as bad as you like (ἐξ-).

οἶδ' ἐξέτει σοι τραυλίσαντι πιθόμενος·
ὄν πρῶτον ὀβολὸν ἔλαβον ἡλιαστικόν,
τούτου 'πριάμην σοι Διασίρις ἀμαξίδα.

Φε. ἦ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει. 865

Στ. εἶ γ' ὅτι ἐπέισθης. — δεῦρο δεῦρ', ὦ Σώκρατες,
ἔξελθ'. ἄγω γάρ σοι τὸν υἱὸν τούτου
ἄκουτ' ἀναπείσας. Σω. νηπύτιος γάρ ἐστ' ἔτι,
καὶ τῶν κρεμᾶθρῶν οὐ τρίβων τῶν ἐνθάδε.

Φε. αὐτὸς τρίβων εἴης ἄν, εἰ κρέμαιό γε. 870

862. **τραυλίσαντι**: Alcibiades, in part the original of Pheidip. (see n. on 46), must have kept his baby-lisp through life as seen in *Wasps* 44 ff. See also on 872 *infra*.

863. **ὀβολόν**: this antecedent of ὄν has been incorporated into the ὄν-clause and attracted into the ὄν-case; in the next verse it recovers its proper case (gen. of price with ἐπριάμην) in its proxy τούτου.

864. **Διασίρις**: 408 n. and *Introd.* §§ 51, 59. — **ἀμαξίδα**: a toy chariot, or it may be a gingerbread one. Sonny's "horse-complaint" had set in early.

865. Pheidip. yields; but, with the irony so common in tragedy, he, his father's only hope, is made here the first to give unheeded warning that he will prove his father's curse. — **ἦ μὴν**: regular initial phrase of a serious oath. — **τῷ χρόνῳ ποτ'**: *some day*.

867. **ἔξελθε**: Socrates issues.

868. **νηπύτιος**: *a childling*; Epic dim. of νήπιος (105). Socrates uses it ἵνα καταπλήξῃ τὸν νεώτερον (schol.). — **γάρ**: *that's because*; gives the reason for the unwillingness (ἄκοντα) of Pheidip.

869. **κρεμᾶθρῶν**: the poetic lengthening of α before θρ in comic *iambic trimeter* (see n. on 513) must be meant as an affected elegance on the part of Professor Socrates. So also seems to be **τρίβων** in the especially Euripidean sense of *versed in* (with gen.). — **τρίβων**: if κρεμᾶθρα is translated *hanging basket* (218 n.), we may then use for τρίβων our phrase *to have the hang* of a thing, for the sake of the joke in the next verse.

870. **τρίβων**: an old ἱμάτιον that had often gone to the fuller's to be suspended and "flogged" (τρίβω) in cleaning was called **τρίβων** — we might say a *scrub* or *knock-about*. The impudent an-

Στ. οὐκ ἐς κόρακας; καταρᾷ σὺ τῷ διδασκάλῳ;

Σω. ἰδοὺ 'κρέμαι', ὡς ἡλίθιον ἐφθέγγατο
καὶ τοῖσι χείλεσιν διερρηγκόσιν. *lips*

Simmons πῶς ἂν μάθοι ποθ' οὗτος ἀπόφενξι δίκης
ἢ κλῆσιν ἢ χαύνωσιν ἀναπειστηριάν;
καίτοι γε ταλάντου τοῦτ' ἔμαθεν Ὑπέρβολος.

875

Στ. ἀμέλει, δίδασκε· θυμόσοφός ἐστιν φύσει·
εὐθύς γέ τοι παιδάριον ὃν τυννουτονί

swer of Pheidip. is therefore: "you would *have the hang* of a scrub yourself, if you were suspended."

872. ἰδοὺ 'κρέμαιο': *listen to your "κρέμαιο"*! It is not the youth's impudence that offends Socrates (that was a hopeful sign in "Young Athens"), but his broad pronunciation of -αι-, whereas cultured Athenians had begun to shorten such words as κλαίω to κλάω, καίω to κάω. Pheidip., being a sort of Tony Lumpkin, had said h-i-g-h-sted for hoisted; cp. the colloquial δαί for δή, ναί for νή. Or possibly Pheidip. lisped his ρ (see n. on 862), as Alcibiades does in *Wasps* 45 (ὀλᾶς for ὀρᾶς, κόλακος for κόρακος).

873. διερρηγκόσι: *wide apart* (lit. *flowing apart*). Quintilian warns against this in *Instit. Or.* 1. 11. 9: "Observandum erit etiam, ut recta sit facies dicentis, ne

labra distorqueantur, ne immodicus hiatus rictum discindat."

874 f. As in 318, a string of rhetorical abstracts in -σις, the last one probably a novelty of Arist. Dropping the literal meanings (which should be noted), we may translate "the arts of exoneration, citation, and persuasive quash-ation," these belonging to defendant, plaintiff, and advocate respectively. χαυνώω is *to make porous, spongy* (χαῦνος); hence *to make light* of your opponent's argument.

876. καίτοι γε: "and yet"; spoken musingly. — ταλάντου: a hit at Hyperbolus and a hint for Strepsiades. If Hyperbolus succeeded, there is hope for — the rich-enough.

877. θυμόσοφος: *of clever wit*; εὐφυνής, ἐκ τοῦ ἰδίου θυμοῦ σοφός (schol.).

878. τυννουτονί: *teeny-weeny*; with a gesture, as in 392.

ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν,
 ἁμαξίδας τε συκίνας ἡργάζετο, 880
 καὶ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.
 ὅπως δ' ἐκείνῳ τῷ λόγῳ μαθήσεται,
 τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα,
 ὃς τὰδικα λέγων ἀνατρέπει τὸν κρείττονα ·
 εἰ μὴ, τὸν γοῦν ἄδικον πάσῃ τέχνῃ. 885
 Σω. αὐτὸς μαθήσεται παρ' αὐτοῖν τοῖν λόγῳ.
 ἐγὼ δ' ἀπέσομαι. Στ. τοῦτό νυν μέμνησ', ὅπως
 πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται. * skip to

Χορός

1105

Δίκαιος

χάρει δευρί, δεῖξον σαντὸν
 τοῖσι θεαταῖς, καίπερ θρασὺς ὢν. 890

879. ἔνδον: at home.

881. πῶς δοκεῖς: once a real question the phrase had become a mere adverb; *you can't think how nicely*.

882. ὅπως: with fut. indic., as in 257.

885. εἰ μὴ: i.e. if not both. — πάσῃ τέχνῃ: by all means.

887. ἀπέσομαι: ἄπ-εἰμι; exit Socrates, Strops. calling after him.

888. τὰ δίκαια: cp. 1315, 1339.

What the original play contained in place of 889-1114 it is now idle to speculate. The present verses are a substitution, as we learned from Hypoth. β'. If

the Ravennas manuscript presents the text here as Arist. finally left it, he must have intended to write a song for the chorus but got no further than the title.

889. The Just and Unjust Arguments now appear before Pheidip. (and Strops.?) to present their respective methods of education, the old and the new. The schol. says they were costumed as fighting cocks and brought out in wicker cages. This seems fantastical to us, but is probably the truth. In Athens at that time bird costumes and cockfights were popular. — The rhythm for 889-

Ἄδικος

ἴθ' ὅποι χρήζεις. πολὺ γὰρ μᾶλλον σ'
ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.

Δι. ἀπολείς σύ; τίς ὦν; Αδ. λόγος. Δι. ἦττων
γ' ὦν.

Αδ. ἀλλὰ σέ νικῶ τὸν ἐμοῦ κρείττω
φάσκοντ' εἶναι. Δι. τί σοφὸν ποιῶν; 895

Αδ. γνώμας καινὰς ἐξευρίσκων.

Δι. ταῦτα γὰρ ἀνθεὶ διὰ τουτουσί
τοὺς ἀνοήτους. Αδ. οὐκ, ἀλλὰ σοφούς.

Δι. ἀπολῶ σε κακῶς. Αδ. εἶπέ, τί ποιῶν;

Δι. τὰ δίκαια λέγων. Αδ. ἀλλ' ἀνατρέψω 900
ταῦτ' ἀντιλέγων· οὐδὲ γὰρ εἶναι
πάνυ φημὶ δίκην. Δι. οὐκ εἶναι φῆς;

Αδ. φέρε γὰρ ποῦ 'στιν; Δι. παρὰ τοῖσι θεοῖς.

Αδ. πῶς δῆτα δίκης οὐσης ὁ Ζεὺς

948 is anapaestic dimeter or monometer.

891. ἴθ' ὅποι χρήζεις: even the initial words of Ἄδικος Λόγος are quoted, the schol. says, from the poet of the New Learning, Euripides. There are reasons for supposing that the whole scene parodies some situation in his *Telephus*, as does *Ach.* 430 ff. The word *χρήζω* is poetic.

892. ἐν: *in the presence of*; Ἄδικος feels no stage fright.

895. φάσκοντα: *pretending*.

896. γνώμας καινὰς: see n. on 317. These new γνώμαι were to replace the golden ones taught in

olden times from Homer, Solon, Theognis, and others.

897. τουτουσί: pointing to the audience, Athens then, as always, loving novelty. Ἀθηναῖοι . . . εἰς οὐδὲν ἕτερον ἡκαίρουν ἢ λέγειν τι ἡ ἀκούειν τι καινότερον (*Acts of Apostles* 17. 21).

902. δίκην: not so much *justice* (δικαιοσύνη) as Justice, the goddess.

903. παρὰ τοῖσι θεοῖς: with a solemn gesture perhaps.

904. The quibbling begins. The story of Cronus' dethronement by Zeus goes back to Homer.

- οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ 905
 δήσας; Δι. αἰβοῖ, τουτὶ καὶ δὴ
 χωρεῖ τὸ κακόν· δότε μοι λεκάνην.
 Αδ. τυφογέρων εἰ κἀνάρμοστος.
 Δι. καταπύγων εἰ κἀναίσχυντος.
 Αδ. ῥόδα μ' εἴρηκας. Δι. καὶ βωμολόχος. 910
 Αδ. κρίνεσι στεφανοῖς. Δι. καὶ πατραλοίας.
 Αδ. χρυσῶ πάττων μ' οὐ γινώσκεις.
 Δι. οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδῳ.
 Αδ. νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.
 Δι. θρασὺς εἰ πολλοῦ. Αδ. σὺ δέ γ' ἀρχαῖος.
 Δι. διὰ σέ δὲ φοιτᾶν οὐδεὶς ἐθέλει 916
 τῶν μειρακίων·
 καὶ γνωσθήσει ποτ' Ἀθηναῖος
 οἷα διδάσκεις τοὺς ἀνοήτους.
 Αδ. αὐχμεῖς αἰσχυρῶς. Δι. σὺ δέ γ' εὖ πράττεις.
 60 59 καὶ καίτοι πρότερόν γ' ἐπτώχευες, 921

905. αὐτοῦ: position as in 515.

906. τουτὶ: *here*; see n. on 723. — καὶ δὴ: = ἤδη. He recognizes this stock objection at once and it makes him sick—much as one feels when youngsters reject the whole Bible because of Jonah and the Whale.

908. ἀν-άρμοστος: a *no-fit*; in modern pertness “a back number.”

910. “Your epithets are roses.” Young Littlewit has in all ages delighted in being thought rakish.

911. στεφανοῖς: the verb in -ώω.

912. πάττων: cp. χρυσό-παστος (of cloth *shot* or *sprinkled with gold*) and κατα-χρυσόω (*to gild*).

913. πρὸ τοῦ: as in v. 5. Such epithets as καταπύγων would not *heretofore* have given a golden reputation, but rather one as base as lead (μόλυβδος).

914. νῦν δέ γε: see n. on 169; *now* times have changed.

915. πολλοῦ: = πάνν; cp. ὀλίγον 722.

916. φοιτᾶν: *to go to school*.

920. εὖ πράττεις: *are a great success, in good case*.

Τήλεφος εἶναι Μυσὸς φάσκων,
ἐκ πηριδίου

γνώμας τρώγων Πανδελετείους.

Αδ. ὦμοι σοφίας — Δι. ὦμοι μανίας — 925

Αδ. ἥς ἐμνήσθης — Δι. τῆς σῆς, πόλεώς θ'
ἥτις σε τρέφει

λυμαινόμενον τοῖς μεираκίοις.

Αδ. οὐχὶ διδάξεις τοῦτον Κρόνος ὦν.

Δι. εἴπερ γ' αὐτὸν σωθῆναι χρὴ 930
καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.

Αδ. δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.

Δι. κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλης.

Χο. παύσασθε μάχης καὶ λοιδορίας.
ἀλλ' ἐπίδειξαι σύ τε τοὺς προτέρους 935
ἅττ' ἐδίδασκες, σύ τε τὴν καινὴν

922 ff. φάσκων: as in 895. — A sententious, ragged beggar in Euripides' *Telephus* turns out to be Telephus himself, the king of Mysia. So, Arist. thinks, this rascally New Learning, this spruce Success, had formerly the ill repute of a beggar munching his scraps of pettifogger's wisdom.

924. Πανδελετείους: the schol. says: ὁ Πανδέλετος τῶν περὶ τὰ δικαστήριά ἐστι διατριβόντων, δικαστῶν ἢ καὶ συκοφαντῶν ἡγοῦν ὁ φιλοδίκαιος καὶ γράφων φηφίσματα.

925. ὦμοι: is, for ἄδικος, a sigh of admiration for the "clever-

ness" of the *Telephus*; for Δίκαιος, it is a groan of indignation.

929. τοῦτον: Pheidip. — Κρόνος: n. on 398.

930. εἴπερ γε: if indeed. Supply διδάξω before it.

932. ἴθι: to Pheidip. — εἰ: scan as one syllable, by συν-ίζησις; S. 50, HA. 42, G. 47.

933. κλαύσει: fut. mid. of κλαίω; Eng. idiom is "you'll catch it." — ἐπιβάλλης: conative present.

935. ἐπίδειξαι: the mid. is to give an exhibition of oneself or of his powers; the active is to show (748).

- παίδευσιν, ὅπως ἂν ἀκούσας σφῶν
ἀντιλεγόντοιν κρίνας φοιτᾷ.
- Δι. δρᾶν ταῦτ' ἐθέλω. Αδ. καῶγωγ' ἐθέλω.
- Χο. φέρε δὴ πότερος λέξει πρότερος; 940
- Αδ. τούτῳ δώσω·
καῶτ' ἐκ τούτων, ὦν ἂν λέξῃ,
ῥηματίοισιν καινοῖς αὐτὸν
καὶ διανοίαις κατατοξεύσω.
τὸ τελευταῖον δ', ἣν ἀναγρύζῃ, 945
τὸ πρόσωπον ἅπαν καὶ τῶφθαλμῶ
κεντούμενος, ὥσπερ ὑπ' ἀνθρηνῶν,
ὑπὸ τῶν γνωμῶν ἀπολείται.

940. λέξει: *will speak* his speech; not ἐρεῖ.

942. ἐκ τούτων κτί.: to be shot down by material from one's own quiver would be humiliation indeed, as in the case of the eagle shot by a pinion from his own wing.

943 f. ῥηματίοισι: *phraselets, smart turns of speech*. — διανοίαις: *conceits*.

945. ἀνα-γρύζῃ: "if he try to say *Boo*," i.e. a single syllable.

ΑΓΩΝ 949-1104

As Athens at this period delighted in contests between athletes, musicians, triremes, legal disputants, fighting cocks and so on, not to mention her 27-years'

war with Sparta, so also in most comedies a contest in words was offered. This debate took place in a form fairly fixed though admitting considerable freedom, viz. (1) a song by the chorus, (2) a summons to the combat two lines long from the κορυφαῖος, (3) the first speech (the chorus probably standing and not dancing), (4) an antistrophic song, (5) the antistrophic summons to the second speaker, (6) the second speech, and finally in some cases (7) a decision or award to the victor (κρίσις). — In this play the altercation in anapaests just concluded has been merely a wordy skirmish comparable to that between Homer's heroes before the real fray began (Mazon).

πρῶτον μὲν ἔδει παῖδὸς φωνὴν γρύξαντος μηδὲν
ἀκούσαι·
εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαρι-
στοῦ
τοὺς κωμήτας γυμνοὺς ἄθρούους, κεῖ κριμνώδη
κατανείφοι. 965
εἰτ' αὖ προμαθεῖν ᾄσμ' ἐδίδασκεν, τὼ μὴρὼ μὴ
ξυνέχοντας,
ἥ 'Παλλάδα περσέπολιν δεινὰν' ἥ 'τηλέπορόν τι
βόαμα,
ἐντειναμένους τὴν ἁρμονίαν, ἣν οἱ πατέρες παρέ-
δωκαν.

think as meal-

σὺνη: sobriety, moderation, continence, mens sana. — ἐνενόμιστο: was the rule and custom, was current.

963. γρύξαντος: cp. 945.

964. εὐτάκτως: because walking *dis*-orderly in the streets betokened the slave, as the comic poet Alexis tells us. — εἰς κιθαριστοῦ: *i.e.* to his house; S. 870, H.A. 730 *a.* From about ten to twelve years of age the boys had already learned reading and writing ἐν γραμματιστοῦ.

965. τοὺς κωμήτας: those of the same village or of the same ward (κῶμη) in Athens. — γυμνοὺς: *i.e.* in tunic only, not wrapped up as now (987). — κατανείφοι: νείφω, not νίφω, seems to be proved the correct spelling.

To "snow barley meal-like" is our "raining cats and dogs."

966. προ-μαθεῖν: to learn *be*-times or *early*; cp. 476. — τὼ μὴρὼ κτί.: without holding thighs together — an unseemly posture.

967. Παλλάδα κτί.: the first words of two old national hymns: "Pallas the Sacker of Cities dread" and "A far-faring Strain." The words περσέπολις and τηλέπορος (and βόαμα?) were quaint and poetic in Aristophanes' time.

968. ἐντειναμένους κτί.: *pitch*-ing or *setting* them to the key. ἁρμονίαν seems to be the "internal" object of the verb. The ἁρμονία "handed down by the fathers" was the Dorian, the three others (Phrygian, Lydian, Ionian) being imported from Asia.

εἰ δέ τις αὐτῶν βωμολοχεύσαιτ', ἥ κάμψειν τινα
 καμπήν, 969
 οἷας οἱ νῦν τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολο-
 κάμπτους, 971
 ἐπετρίβετο τυπτόμενος πολλάς, ὡς τὰς Μούσας
 ἀφανίζων.

οὐδ' ἀνελέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς
 ραφανίδος, 981
 οὐδ' ἄννηθον τῶν πρεσβυτέρων ἀρπάζειν οὐδὲ
 σέλινον,
 οὐδ' ὄσφοφαγεῖν, οὐδὲ κιχλίζειν, οὐδ' ἴσχειν τὸ
 πόδ' ἐναλλάξ.

Αδ. ἀρχαῖά γε καὶ Διυπολιώδη καὶ τεττίγων ἀνάμεστα

969. βωμολοχεύσαιτο: *played the fool*. — καμπήν: *a turn, musical flourish*.

971. Φρῦνιν: this Phrynīs, a player and singer of nomos (one of the grave and ancient forms of Greek song), had taken over from the dithyrambists (ῥαψματο-κάμπται 333) trills and twists so difficult to turn that only expert musicians were equal to them.

972. πολλάς: *sc. πληγὰς*.

981. ἀν-ελέσθαι: *to help himself to* (mid.). — κεφάλαιον: *the head, i.e. the bulb*. — The article τῆς accompanies ραφανίδος because the radish was a regular relish; cp. "the salt," "the butter."

982. ἄννηθον: *anise and parsley* (σέλινον) illustrate the simple old-time fare. — πρεσβυτέρων: *gen. of separation*, as if the verb were ἀφ-αρπάζειν.

983. ὄσφο-φαγεῖν: in modern parlance *to make his dinner off the relishes and sweets*. Also *tittering* (κιχλίζειν) and *holding the legs* (τὸ πόδε) *crossed* have survived, as children have.

984. The Dipolia was a bloody old festival to Ζεὺς Πολιεὺς, otherwise called Βουφόνια from its chief ceremony, the slaughter of an ox. Διυπολι-ώδης would be for us "Candlemas-ish" or "Shrove-Tuesday-ish." — τῆτιξ (*grass-hopper* or *tree-cricket*) was the

καὶ Κηδείδου καὶ Βουφονίων. Δι. ἀλλ' οὖν
ταῦτ' ἐστὶν ἐκεῖνα, 985
ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμῇ παιδευσις
ἔθρεψεν.
σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἱματίοισι διδάσκεις ἐντετυ-
λίχθαι.
ὥστε μ' ἀπάγχεσθ', ὅταν, ὀρχεῖσθαι Παναθηναίοις
δέον αὐτούς,

name given to some ornament — a golden spiral or frontlet or what-not — used by men of the Marathon period to fasten up their long hair. It was as much out of fashion at Athens in 423 B.C. as are wigs with us.

985. Κηδείδου: thrown in with these antiquities, comes suddenly the name of this contemporary dithyrambic poet — a comic way of putting him too out of date. But an inscription of about 415 B.C. shows that he survived the gibe and was still composing dithyrambs. — ἀλλ' οὖν: *well, anyhow*; cp. δ' οὖν 343.

987. ἐν-τετυλίχθαι: *to go bundled up* (perf.). τυλίττω from τύλη *a cushion*.

988 f. ἀπ-άγχεσθαι: *to choke*, i.e. with rage. — ὀρχεῖσθαι: at the Panathenaic festival young men danced the famous Pyrrhic war dance, naked and armed only with helmet and shield. But the youth who had always been "coddled" in cloaks found his shield more useful to keep his abdomen warm than to brandish in warrior-fashion. This was neglectful of the honour of Athena the war-goddess Τριτογενεή. For the form of this last see n. on 614.



PYRRHIC DANCE.

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτο-
γενείης.
πρὸς ταύτ', ὦ μειράκιον, θαρρῶν ἐμὲ τὸν κρείττω
λόγον αἰροῦ. 990
κἀπιστήσῃ μισεῖν ἀγορὰν καὶ βαλανείων ἀπέ-
χεσθαι,
καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κὰν σκώπη τίς
σε, φλέγεσθαι.
καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι
προσιούσι,
καὶ μὴ περὶ τοὺς σαντοῦ γονέας σκαιουργεῖν, ἄλλο
τε μηδὲν
αἰσχρὸν ποιεῖν, ὅτι τῆς αἰδοῦς μέλλεις τᾶγαλμ'
ἀναπλάττειν. 995
μηδ' εἰς ὄρχηστρίδος εἰσάττειν, ἵνα μὴ πρὸς ταῦτα
κεχηνῶς
μήλω βληθεὶς ὑπὸ πορνιδίου τῆς εὐκλείας ἀπο-
θραυσθῆς.

990. πρὸς ταῦτα: *in view of this*.

992. φλέγεσθαι: *to burn* in the cheeks, *to blush*; or perhaps *to blaze up* with resentment.

993. θάκων: *thākos* is rather poetic for *ἔδρα* or *θρόνος*.

994. σκαιουργεῖν: *to be a σκαί-οὔργος*, a doer of *σκαία* or loutish, ill-mannered acts.

995. τῆς αἰδοῦς τᾶγαλμα κτέ.: *to mould or model the ideal of modesty* in your heart (lit. *the image or statue of modesty*, as of

a goddess). πλάσσω, whence πλαστικός, our *plastic art*.

996. εἰς: with gen., as in 964. The ὄρχηστρίς would be the modern *ballet girl*. — πρὸς ταῦτα: sc. τὰ πράγματα or τὰ γύναια *wenches*.

997. μήλω βληθεὶς: *to be struck playfully with an apple* was the sign of being favoured in love. So Verg. *Ecl.* 3. 64: *maio me Galatea petit, lasciva puella*. — ἀπο-θραυσθῆς: ἀντὶ τοῦ ἐκπέσης (schol.); i.e. as if one's εὐκλεία were a chariot.

μηδ' ἀντειπεῖν τῷ πατρὶ μηδέν, μηδ' Ἰαπετόν καλέ-
σαντα

μνησικακήσαι τὴν ἡλικίαν ἐξ ἧς ἐνεοττοτροφήθης.

Αδ. εἰ ταῦτ, ὦ μειράκιον, πείσει τούτῳ, νῆ τὸν Διόνυσον,
τοῖς Ἱπποκράτους νιέσιν εἴξεις, καὶ σε καλοῦσι βλι-
τομάμμαν. 1001

Δι. ἀλλ' οὖν λιπαρός γε καὶ εὐανθής ἐν γυμνασίοις
διατρήφεις,
οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ',
οἷάπερ οἱ νῦν,
οὐδ' ἐλκόμενος περὶ πραγματίου γλισχραντιλογε-
ξεπιτρίπτου.

998. ἀντ-ειπεῖν: *to talk back*.
— Ἰαπετόν: Iapetus was an elder
brother of Cronus, hence even
more antiquated.

999. μνησι-κακήσαι κτέ.: *i.e.*
by calling him "Methuselah" to
call to his mind maliciously his
own (long-past) youth, from which
you were nested. νεοττός is a
nestling bird.

1001. This Hippocrates,
nephew of Pericles, and brave sol-
dier, had lost his life in the battle
at Delium six months before the
first *Clouds* was given. But his
sons were the butt of many jokes
for their swinishness (ὕηνία). —
νιέσιν: = νιόεις, with a pun on
the Epic ὕεσιν from ὕς, as if they
were the *swi-ens* of Hippocrates
instead of *scions*. — εἴξεις: fut. of
(the virtually present) εἶκα. —

βλιτο-μάμμαν: a honey-mamma;
i.e. a spoiled child that begged
"Honey, Mamma," Greek honey
being our sugar. βλιτο- = με-
λιττο-. Cp. συκο-μάμμας, "Figs,
Mamma."

1002. ἀλλ' οὖν: 985. — λιπα-
ρός: from open-air life and the
use of ointment after gymnas-
tics.

1003. στωμύλλων: στόμα gives
στωμύλος *mouthy*, hence στω-
μύλλω *to babble, chatter*. Modern
slang fixes on the chin or the jaw,
from which to form its verbs of
like import. — τριβολ-εκτράπελα:
burry-oddities; we might say
thorny problems.

1004. ἐλκόμενος: *i.e.* into court.
— πραγματίου κτέ.: a trifling ac-
tion-at-law of an obstinacious-dis-
putatious-ruinative sort.

ἀλλ' εἰς Ἀκαδήμειαν κατιὼν ὑπὸ ταῖς μορίαις
 ἀποθρέξει 1005
 στεφανωσάμενος καλάμῳ λευκῷ, μετὰ σῶφρονος
 ἡλικιώτου,
 μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης
 φυλλοβολούσης,
 ἦρος ἐν ὥρᾳ χαίρων, ὅπταν πλάτανος πτελέα
 ψιθυρίζει.
 ἦν ταῦτα ποιῆς ἀγὼ φράζω,
 καὶ πρὸς τούτοις προσέχης τὸν νοῦν, 1010
 ἔξεις ἀεὶ
 στῆθος λιπαρόν, χροιάν λαμπράν,
 ὤμους μεγάλους, γλῶτταν βαιάν.

 ἦν δ' ἄπερ οἱ νῦν ἐπιτηδεύης, 1015
 πρῶτα μὲν ἔξεις
 χροιάν ὡχράν, ὤμους μικρούς,

1005. The *Academy* was at that time a gymnasium, famous for the grove and shady walks and race-courses provided by Cimon's liberality, but later to be made forever famous by the teaching there of Plato. The sacred olive-trees (μορίαι) had been propagated from the one in the acropolis planted by Athena herself.

1006. καλάμῳ: in honour of the Dioscuri, patron saints of knighthood.

1007. μίλαξ was an ivy-like vine with white lily-like flowers;

we might substitute "morning-glory." — ἀπραγμοσύνη: is listed between smilax and silver poplar, as Kedeides was among the antiquities (985); translate by *sans-souci* or *lazy-daisy* or *idle-heart's ease*. — φυλλο-βολούσης: perhaps means *shooting* or *putting forth its leaves*; but editors disagree.

1008. When *plane-tree* *whispers to elm*. Again we hear the lyric poet from behind the comic mask.

1013. βαιάν: *slender, spare*; the prose is μικράν.

στήθος λεπτόν, γλῶτταν μεγάλην,

ψήφισμα μακρόν, καί σ' ἀναπείσει

τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγείσθαι, 1020

τὸ καλὸν δ' αἰσχρὸν,

καὶ πρὸς τούτοις τῆς Ἀντιμάχου

καταπυγოსύνης σ' ἀναπλήσει.

Χο. ὦ καλλίπυργον σοφίαν

[ἀντιφθό]

κλεινοτάτην ἐπασκῶν,

1025

ὥς ἡδύ σου τοῖσι λόγοις

σῶφρον ἔπεστιν ἄνθος.

† εὐδαίμονες δ' ἦσαν ἄρ' οἱ

ζῶντες τότ' ἐπὶ

τῶν προτέρων †

πρὸς οὖν τάδ', ὦ

1030

1019. ψήφισμα μακρόν: a comic surprise. The orator will present himself before the ἐκκλησία with a *thin chest*, a *loud tongue*, and (we might say) a *long bill*. — ἀναπείσει: sc. "Ἄδικος Λόγος.

1022. Ἀντιμάχου: utterly fameless save for this mention and perhaps *Ach.* 1150.

1023. κατα-πυγοςύνης: the gen. with a verb of *filling*. As Mnemosyne is formed from μνήμων, so Catapygosyne (*lewdness*) from καταπύγων (529, 909).

1024-33. The antistrophic song opens the second half of the

Ἄγών. Note the poetic καλλίπυργον *fair-towering* or *lofty* and κλεινοτάτην *effulgent* or the like; also the distance of ἡδύ from its substantive.

1025. ἐπ-ασκῶν: 517.

1027. σῶφρον . . . ἄνθος: = σωφροσύνης ἄνθος.

1028 f. Antistrophe here fails to match strophe in 953, and daggers are set to warn of a corrupt text. — ἔρα: *then, as it seems*; S. 1102, GMT. 39, *infra* 1301. — ἐπὶ: *in the time of*.

1030 f. πρὸς τάδε: = πρὸς ταῦτα 990. — κομψο-πρεπή: = κομψότητι πρέπονσαν; 649 n.

κομψοπρεπῇ μούσαν ἔχων,
δεῖ σε λέγειν τι καινόν, ὥς
ἠυδοκίμηκεν ἀνὴρ.

δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,
εἵπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις.
Αδ. καὶ μὴν πάλαι ἔγω' ἐπιγύμνην τὰ σπλάγχνα, κάπε-
θύμουν 1036

ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
ἐγὼ γὰρ ἤττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
ἐν τοῖσι φροντισταῖσιν, ὅτι πρότιστος ἐπενόησα
τοῖσιν νόμοις καὶ ταῖς δίκαις τὰναντί' ἀντιλέξαι.
καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
αἰρούμενον τοὺς ἤττονας λόγους ἔπειτα νικᾶν. 1042

1032 f. σί: Wrong Logic. —
ἀνὴρ: Right Logic.

1034 f. The Coryphaeus in his
exhortation to Wrong Logic em-
ploys, and so prescribes for the
following speaker, iambic tetram-
eter, a more impudent jog-trot
rhythm than that used by Right
Logic. See *Introd.* § 132 δ'. —
δεινῶν: emphatic; why?

1035. εἴπερ: *if indeed*; 86,
227, 251, 341, 356, 399, 443, and
often.

1036. καὶ μὴν: *yea verily*;
4. — ἐπιγύμνην: imperf., while
Right Logic was speaking. — τὰ
σπλάγχνα: in prose, τὴν καρδίαν;
acc. of specificat.

1037. ἅπαντα ταῦτα: *all this*
(nonsense).

1038. μὲν: introduces a short
preliminary on his name ἤττων
λόγος. His real theme, the New
Education, begins at σκέψαι δέ in
1043.

1040. καὶ ταῖς δίκαις: *even in*
court trials. — ἀντι-λέξαι: *to make*
opposing speeches; ἀντ-επεῖν is
merely *to speak against*. So ἀντι-
λέξαι, not ἀντ-ερεῖς in *Frogs*
998.

1041. πλεῖν ἢ: an uninflected
adverbial phrase, outside of the
construction.

1042. ἔπειτα: cp. εἴτα 386,
κάπειτα 624.

- σκέψαι δὲ τὴν παίδευσιν, ἣ πέποιθεν, ὥς ἐλέγξω,
 ὅστις σε θερμῷ φησι λούσθαι πρῶτον οὐκ ἐάσειν.
 καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;
 Δι. ὅτι κακίστον ἐστὶ καὶ δειλὸν ποιεῖ τὸν ἄνδρα.
 Δδ. ἐπίσχε· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον.
 καὶ μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ'
 ἄριστον
 ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πο-
 νῆσαι;
 Δι. ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω.
 Δδ. ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;
 καίτοι τίς ἀνδρειότερος ἦν; Δι. ταῦτ' ἐστί, ταῦτ'
 ἐκεῖνα,
 ἃ τῶν νεανίσκων αἰεὶ δι' ἡμέρας λαλούντων
 πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαί-
 στρας.
 Δδ. εἴτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαινώ.
 εἰ γὰρ πονηρὸν ἦν, Ὅμηρος οὐδέποτ' ἂν ἐποίει 1056

1043. σκέψαι: turning to Phe-
 dippides.

— 1044. θερμῷ: *sc.* ὕδατι, refer-
 ring to 991.

1045. ψέγεις: turning to Δίκαιος
 Λόγος.

1046. κακίστον: *most injuri-*
ous.

1047. ἐπίσχε: *hold on*; 495.
 — μέσον: *i.e.* around the waist. —
 ἄφυκτον: either active with *σε* (*so*
that you cannot escape), or passive
 with *λαβὴν* easily supplied from
λαβών (a grip *not to be escaped*).

1051. ψυχρά: triumphantly em-
 phatic by long separation from
 its substantive. All natural hot
 springs were called Baths of Her-
 cules. For him, when weary after
 his labours, Athena had produced
 the famous springs at Θερμο-
 πύλαι.

1053. δι' ἡμέρας: *the day*
through.

1055. εἴτα: *secondly.* — ψέγεις:
viz. in 991. — ἐν ἀγορᾷ: emphatic
 because not in its normal (attribu-
 tive) position.

τὸν Νέστορ' ἀγορητὴν' ἂν οὐδὲ τοὺς σοφοὺς ἀπαν-
τας.

ἄνεμι δῆτ' ἐντεῦθεν εἰς τὴν γλῶτταν, ἣν ὁδὶ μὲν
οὐ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δέ φημι.
καὶ σωφρονεῖν αὖ φησι χρῆναι· δύο κακῶ μεγίστω.
ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πάποτ' εἶδες ἤδη 1061
ἀγαθόν τι γενόμενον; φράσον, καί μ' ἐξέλεγξον
εἰπών.

Δι. πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν
μάχαιραν.

Αδ. μάχαιραν; ἀστειὸν γε κέρδος ἔλαβεν ὁ κακοδαίμων.
'Υπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἢ τάλαντα
πολλὰ

1065

1057. ἀγορητὴν: another so-
phistic quibble, by appeal to
"scripture." In Homer the ἀγο-
ρητής was an *orator* before the
ἀγορά or assembly (ἀγείρω) of the
people. Here it is cited as if it
meant marketplace-loafer (ἀγο-
ραῖος).

1058. ἄνεμι δῆτα κτί.: *i.e.*
speaking of oratory (as if he had
taken ἀγορητής in its Homeric
sense), *I will now (δῆτα?) go back*
from that (ἐντεῦθεν) to the ques-
tion of the tongue, which he had
but touched on at first (1038 ff.).

1059. For Right Logic's repro-
bation of the tongue see 1003,
1013, 1018, 931.

1060. σωφρονεῖν: *to practise*
continence or chastity; see 962,
1006. — δύο κακῶ: *i.e.* the prac-

tice of chastity and the non-prac-
tice of tongue.

1061. τῷ = τίνι. — πάποτ' ἤδη:
370.

1063. γοῦν: proves a statement
by *certainly* (οὖν) one instance *at*
least (γε). — Peleus had repelled
the advances of Acastus' wife, and
the gods had given him his famous
(τὴν) sword, made by Hephaestus,
but significant for *him* of only toil
and battle.

1064. ἀστειόν: *nice, fine*; ironi-
cal like χρηστός in 8.

1065. Hyperbolus the lamp-
man (ὁ ἐκ —) by paying a talent
(v. 876) had got the art of the
orator. What were the rewards
of chastity compared with those
of ποτηρία? — οἱ λύχνοι: *the lamp-*
market; so τὰ ὄρνεα, οἱ ἰχθύες, τὰ

εἰληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν.

Δι. καὶ τὴν Θέτιν γ' ἔγηνε διὰ τὸ σωφρονεῖν ὁ Πηλεΐδης.

Αδ. κᾷτ' ἀπολιπούσά γ' αὐτὸν ὥχεται . . .

.

σὺ δ' εἰ Κρόνιππος. 1070

σκέψαι γάρ, ὦ μειράκιον, ἐν τῷ σωφρονεῖν ἅπαντα
ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,
παίδων γυναικῶν κοττάβων ὄψων πότων κιχλισμῶν.
καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῇς;

εἰεν. πάρειμ' ἐντεῦθεν εἰς τὰς τῆς φύσεως
ἀνάγκας. 1075

ἡμαρτες, ἡράσθης, ἐμοίχευσάς τι, κᾷτ' ἐλήφθης.
ἀπόλωλας· ἀδύνατος γὰρ εἰ λέγειν. ἐμοὶ δ' ὁμιλῶν
χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχροῦν.

λάχανα, the bird-, fish-, and vegetable-market. — πλεῖν ἢ πολλά: in Eng. we say "more than a few."

1067. καὶ . . . γε: *yes, and*, emphasizing Thetis as a prize.

1068. ἀπολιπούσα: Thetis, wishing to make immortal her babe Achilles, was wont to baptize him in fire by night and anoint him with ambrosia by day. Peleus once watching saw the child over the fire and cried out; whereupon Thetis the immortal Nereid left both and returned to her sisters beneath the sea (Apollodorus 3. 13. 6).

1070. Κρόνιππος: either an old horse (for Κρόνος see 398 n.), or a big antediluvian (ἵππος in compounds being used for size as

"horse" in Eng. "horse-radish," "horse-chestnut").

1071. ἐν τῷ σωφρονεῖν: why emphat.? Cp. 1055, 1051.

1073. κιχλισμῶν: see 983 n.

1075. εἰεν: *so far, so good*; a transition-expletive (176). — πάρειμι ἐντεῦθεν: *will pass on from that*; cp. 1058.

1076. ἡμαρτες κτί.: a condition expressed in parataxis; "*suppose you have made a mistake*." — τι: (played the adulterer) *a bit*.

1077. ἀπόλωλας: *you are done for* (perf.); the result of the supposed case. — ἐμοὶ δ' ὁμιλῶν κτί.: now is seen how tongue-practice pays, as advocated in 1059.

1078. χρῶ τῇ φύσει: *you may give rein to your natural man*. —

μοιχὸς γὰρ ἦν τύχης ἀλούς, τάδ' ἀντερεῖς πρὸς
αὐτόν,

ὥς οὐδὲν ἡδίκηκας· εἴτ' εἰς τὸν Δί' ἐπανενέγκειν,
καῖκεῖνος ὥς ἡττων ἔρωτός ἐστι καὶ γυναικῶν · 1081
καίτοι σύ, θνητὸς ὢν, θεοῦ πῶς μεῖζον ἂν δύναιο;

- Δι. σιγήσομαι. τί δ' ἄλλο; Αδ. φέρε δὴ μοι φράσον·
συνηγοροῦσιν ἐκ τίνων;
Δι. ἐξ εὐρυπρώκτων. Αδ. πείθομαι. 1090
τί δαί; τραγωδοῦς' ἐκ τίνων;
Δι. ἐξ εὐρυπρώκτων. Αδ. εὖ λέγεις.
δημηγοροῦσι δ' ἐκ τίνων;
Δι. ἐξ εὐρυπρώκτων. Αδ. ἄρα δῆτ'
ἔγνωκας ὥς οὐδὲν λέγεις; 1095
καὶ τῶν θεατῶν ὁπότεροι

νόμιζε μηδὲν αἰσχρόν: the motto of the New Education, the test of a mind freed from prejudice.

1079. αὐτόν: sc. the husband.

1080. ἐπ-αν-ενέγκειν: imv. use; refer it on back.

1081. ὥς: repeats the ὥς of 1080. — Why is καὶ ἐκεῖνος emphatic? Cp. 1071.

1082. The Greeks of Aristophanes' time saw clearly the dissidence between their present standard of morality and that of the old nature-religion inherited from ancient fathers. Minds truly religious revolted; "if the gods do

aught of shame, they are not gods" (Euripides, frg. 294). But the common man was cordially content with an adulterous Zeus; the old faith was "good enough for him." Thus religion in time becomes ir-religion.

1089 f. *συνηγοροῦσι*: lawyers (*συνήγοροι*) come from the ranks (*ἐκ*) of the lewd (*εὐρύπρωκτοι*), also tragic poets (1091), professional politicians (1093), and the large majority of the audience (1098). No wonder Δίκαιος admits defeat (1102).

1095. οὐδὲν λέγεις: 644 n.

- πλείους σκόπει. Δι. καὶ δὴ σκοπῶ.
 Αδ. τί δῆθ' ὀρᾷς;
 Δι. πολὺ πλείονας νῆ τοὺς θεοὺς
 τοὺς εὐρυπρώκτους · τουτονὶ
 γοῦν οἶδ' ἐγὼ κᾶκεινονι 1100
 καὶ τὸν κομήτην τουτονί.
 Αδ. τί δῆτ' ἐρεῖς;
 Δι. ἡττήμεθα ·
 πρὸς τῶν θεῶν, δέξασθέ μου
 θοιμάτιον, ὡς
 ἔξαντομολῶ πρὸς ὑμᾶς.

- Σω. τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβὼν 1105 ✱
 βούλει τὸν υἱόν, ἢ διδάσκω σοι λέγειν;
 Στ. δίδασκε καὶ κόλαζε καὶ μέμνησ' ὅπως
 εὔ μοι στομώσεις αὐτόν, ἐπὶ μὲν θάτερα
 οἶον δικιδίοις, τὴν δ' ἑτέραυ αὐτοῦ γνάθον

1103. δέξασθε κτί.: Δίκαιος knows the entrance-requirements, viz. forfeiture of *θοιμάτιον* (497). He forfeits without waiting for the *διαβήτης* (178).

1104. ἔξαντομολῶ: *I desert*. *Exit*, meekly following Ἄδικος into the *φροντιστήριον*.

We should next expect an opportunity given to Pheidip. to make his choice of teacher (937). But the matter has been just decided by the voluntary surrender of Δίκαιος. Re-enters Socrates.

1105. ἀπάγεσθαι: if this scene

(1105-14) is in place, the opportunity to "withdraw" his son seems to be even yet extended to Streps., that, when the catastrophe comes, it shall be tragically he, and no one else, who is to blame.

1106. διδάσκω: subjv.; *am I to teach?*

1107. μέμνησο ὅπως: the construction of verbs of *striving* (S. 1352, HA. 885, G. 1372) instead of the inf. (S. 1314, HA. 986).

1108. ἐπὶ μὲν τὰ ἑτερα: *on the one side*.

1109. οἶον: pred. adj. after

στόμωσον οἶαν εἰς τὰ μείζω πράγματα.

1110

Σω. ἀμέλει, κομιεῖ τοῦτον σοφιστὴν δεξιόν.

Φε. ὡχρὸν μὲν οὖν, οἶμαί γε, καὶ κακοδαίμονα. *

Χο.

χωρεῖτέ νυν. οἶμαι δὲ σοὶ

ταῦτα μεταμελήσειν.

τοὺς κριτὰς ἃ κερδανούσιν, ἣν τι τόνδε τὸν χορὸν
ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.
πρῶτα μὲν γάρ, ἣν νεᾶν βούλησθ' ἐν ὥρᾳ τοὺς
ἀγρούς,

1117

στομώσεις; (*put on a stoma or edge*) fit or suitable.

1112. μὲν οὖν: nay, rather (71).
Pheidip. "convinced against his
will is of the same opinion still"
as in v. 103.

ΠΑΡΑΒΑΣΙΣ ΔΕΥΤΕΡΑ

1113-30

The first six of Aristophanes' comedies, as preserved to us, have two parabases each. But the second never contains more than four of the seven parts making up the complete scheme; see introd. note to the first parabasis 510-626. The present one is briefer than any of them, perhaps because a fragment from the first *Clouds* or because left unfinished in the revision for the second. It consists of two parts: a *κομμάτιον* of two verses and one *ἐπίρρημα* of sixteen.

1113 f. Commation chanted by the κορυφαῖος; see Introd. § 139 for the rhythm. — χωρεῖτε: to the departing actors; cp. ἴθι χαίρων 510. — σοι: to Streps., but probably after his departure, and heard only by the audience.

1115-30. An ἐπίρρημα in trochaic tetrameter (Introd. § 132 5'), wherein the Clouds endeavor to win the five judges of the comic contests by promise of material favours and threat of material damage, dependent upon their decision.

1115. κριτὰς: emphatic, and almost a free acc., though it may be construed with φράσαι (cp. 961 and 1148 f.); translate as if ἃ οἱ κριταὶ κερδανούσι.

1116. ἐκ τῶν δικαίων: = δικαίως as they rightly should. — ἡμεῖς: with stress, because a personal digression of the Clouds.

1117. ἐν ὥρᾳ: in good season.

ὑσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕστερον.
 εἶτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φυλάξομεν,
 ὥστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπομβρίαν.
 ἦν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὦν οὐσας θεάς, 1121
 προσεχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακά,
 λαμβάνων οὐτ' οἶνον οὐτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
 ἡνίκ' ἂν γὰρ αἱ τ' ἐλάαι βλαστάνωσ' αἱ τ' ἀμπελοι,
 ἀποκεκόφονται· τοιαύταις σφενδόναῖς παιήσομεν.
 ἦν δὲ πλινθεύοντ' ἴδωμεν, ὕσομεν, καὶ τοῦ τέγους
 τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρί-
 ψομεν. 1127

καὶν γαμῇ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,
 ὕσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται
 καὶν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον ἢ κρῖναι κακῶς.

Στ. πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα, 1131 Χ
 εἶθ', ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν
 δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
 δμῶ

1122. πρὸς: a tragic usage for ὑπό.

1125. σφενδόναῖς: i.e. sling-stones of hail.—παιήσομεν: a rarer form for παίσω.

1128. τῶν ξυγγενῶν: sc. τις.

1129. ὕσομεν: and so put out the torches of the wedding procession—a bad omen.—ἴσως: minatory.

1130. ἐν Αἰγύπτῳ: where he would get no rain at all. We might substitute "in Guinea."

1131. Streps. enters with a sack of meal (1146 n.), counting the last days of the month. The εἰκάδες or twenties (17) were quite commonly reckoned backward from the last day (29th or 30th alternately); hence πέμπτη=25th or 26th, τετράς=26th or 27th, etc. So the Romans counted back from Nones, Ides, and Calends.

1133. Cp. the corresponding *Tristes Kalendae* (Hor. *Sat.* 1. 3. 87).

- εὐθὺς μετὰ ταύτην ἔσθ' ἔνη τε καὶ νέα.
 πᾶς γάρ τις ὁμνύς, οἷς ὀφείλων τυγχάνω, 1135
 θεῖς μοι πρυτανεῖ ἀπολεῖν μέ φησι κάξολεῖν,
 ἐμοῦ τε μέτρια καὶ δίκαι' αἰτουμένου,
 'ὦ δαιμόνιε, τὸ μέν τι νυνὶ μὴ λάβρης,
 τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες,' οὐ φασὶν ποτε
 οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με 1140
 ὥς ἀδικός εἰμι, καὶ δικάσεσθαί φασί μοι.
 νῦν οὖν δικάζέσθων· ὀλίγον γάρ μοι μέλει,
 εἵπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.
 τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.
 παῖ, ἡμί, παῖ, παῖ. Σω. Στρεψιάδην ἀσπάζομαι.
 Στ. κάγωγέ σ'· ἀλλὰ τουτονὶ πρῶτον λαβέ· 1146
 χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.
 καὶ μοι τὸν υἱὸν εἰ μεμάθηκε τὸν λόγον
 ἐκεῶν εἶφ', ὃν ἀρτίως εἰσήγαγες.

1134. ἔνη καὶ νέα: the name of the last day of the month; see L. & S. s.v. ἔνος.

1135. πᾶς τις: everybody. πᾶς eases the change to plural οἷς. — ὁμνύς: with φησί = swears.

1136. θεῖς μοι κτέ.: on depositing court-fees against me; a necessary initial step in a lawsuit. — ἀπολεῖν... ἐξολεῖν: the latter is the stronger. In Eng. we finish one off or up indifferently.

1137. μέτρια κτέ.: a moderate and just request indeed!

1139. ἀνα-βαλοῦ . . . ἄφ-ες: defer . . . remit.

1140. ἀπο-λήψεσθαι: recover.

1145. ἡμί: I say; cp. ἦν δ' ἐγώ said I, ἦ δ' ὅς said he. — Στρ. ἀσπάζομαι: the formal and elegant address of those times.

1146. τουτονί: θύλακον αὐτῷ ἐπιδίδωσιν ἀλφίτων (schol.).

1147. ἐπι-θαυμάζειν τι: i.e. beside the greeting (ἐπί) one must honour his teacher somewhat with an honorarium; cp. θαυμάζω 428.

1148. τὸν υἱόν: object of εἰπέ by prolepsis.

1149. ὅν: i.e. τὸν υἱόν. Some refer it to λόγον, viz. τὸν ἀδικόν.

Σω. μεμάθηκεν. Στ. εὖ γ', ὧ παμβασιλεί' Ἀπαιόλη.
 Σω. ὥστ' ἀποφύγοις ἂν ἦντιν' ἂν βούλῃ δίκην. 1151
 Στ. κεῖ μάρτυρες παρήσαν, ὅτ' ἔδανεζόμεν;
 Σω. πολλῷ γε μᾶλλον, κἂν παρῶσι χίλιοι.
 Στ. βοάσομαί τῃρα τὰν ὑπέρτονον ✕
 βοάν. ἰώ, κλάετ', ὠβολοστάται, 1155
 αὐτοῖ τε καὶ τὰρχαῖα καὶ τόκοι τόκων·
 οὐδὲν γὰρ ἂν με φλαῦρον ἐργάσαισθ' ἔτι,
 οἶος ἐμοὶ τρέφεται
 τοῖσδ' ἐνὶ δώμασι παῖς,
 ἀμφήκει γλώττη λάμπων, 1160
 πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη,
 λυσανίας πατρῶων μεγάλων κακῶν·

In this case εἰσάγουσ means introduced to the audience.

1150. Ἀπαιόλη: cp. ἀπαιόλημα 729. For παμβασιλεία cp. 357.

1154-64. Strepsy's joy demands lyric vent. In a jumble of metres he begins, the schol. says, with a line from Euripides' *Peleus*. See Introd. § 140.

1154. τῃρα: τοι ἄρα. The ὑπέρ-τονος βοά must have approached a very war-shriek in the comedy, if not in Euripides.

1155. ἰώ: common in tragedy. — ὠβολο-στάται: the hated Shylock *usurers*, lit. *penny-weighers*, from ἰσθῆμι to weigh.

1156 f. Iambic trimeters occurring within a song were probably

not spoken as in dialogue, but sung or chanted. — ἀρχαῖα καὶ τόκοι: regular words for *principal* and *interest*, but used here with a word-play, to curse usurers "root and branch" — ancestors and children's children.

1158 f. Taken together, the dactylic tripodies make a pentameter. — οἶος: such a —, in implied causal relation to the preceding; cp. 699.

1159. δώμασι: = prose οἰκία.

1160. Spondaic solemnity. — ἀμφήκει: two-edged; poetic.

1161. πρόβολος, δόμοις: poetic. Note diaeresis of the three μέτρα.

1162 f. Dochmiacs indicate an acme of emotion. δόχμος = *aslant*. If we could but know

ἴν' αἱ θέσεις γίγνουντο τῇ νομηνίᾳ.

- Στ. ἵνα δὴ τί τὴν ἔνῃν προσέθηκ' ; Φε. ἴν', ὦ μέλε,
παρόντες οἱ φεύγοντες ἡμέρα μιᾷ
πρότερον ἀπαλλάττουιθ' ἑκόντες, εἰ δὲ μή,
ἔωθεν ὑπανιῶντο τῇ νομηνίᾳ. 1195
- Στ. πῶς οὐ δέχονται δῆτα τῇ νομηνίᾳ
ἀρχαὶ τὰ πρυτανεῖ, ἀλλ' ἔνῃ τε καὶ νέᾳ ;
Φε. ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν.
ὅπως τάχιστα τὰ πρυτανεῖ ὑφελοίατο,
διὰ τοῦτο προὔτένθουσιν ἡμέρα μιᾷ. 1200
- Στ. εὖ γ' ὦ κακοδαίμονες, τί κάθησθ' ἀβέλλετροι,

present, τὴν ἔνῃν καὶ τὴν νέαν, *i.e.* two days.

1191. θέσεις: *deposits*, *sc.* of the πρυτανεῖα. — τῇ νομηνίᾳ: *i.e.* on the first of the new month, the νέα of the preceding verse.

1193 ff. We now see Solon's humanity: a summons for two days but no suit to be begun till the second, that the defendants (οἱ φεύγοντες) might have one day for compromise. This humane intent had been frustrated by the magistrates (αἱ ἀρχαί) for their own base ends (as we shall see), since now illegally, if we read Solon's law aright, they collect the fees on the ἔνῃ rather than the νέᾳ. But if illegally, as Pheidippides contends, then the plaintiffs will be non-suited and the depositors lose their money, as above said (1181).

1195. ἔωθεν: *early*, or *in the morning*; the force of -θεν from has evaporated. — ὑπ-ανιῶντο: reciprocal mid.; *worry each other a bit* (ὑπο-).

1196. πῶς: *how happens it that* — (*qui fit ut* —)?

1197. αἱ ἀρχαί: *the authorities*; an abstract in both languages replacing the concrete.

1198. οἱ προ-τένθαι: *the fore-tasters*; a board who tasted and approved the food for the annual banquet of the Phratry or Brotherhood held on the evening of the first day of Apaturia.

1199. ὅπως: = ἵνα; not with τάχιστα. — ὑφ-ελοίατο: Ionic form; = ἀφέλουντο.

1200. διὰ τοῦτο: *that's why*. — προὔτένθουσιν: *gnomic aor.*

1201. τί κάθησθε: *to the spectators*.

ἡμέτερα κέρδη τῶν σοφῶν ὄντες, λίθοι,
 ἀριθμός, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι;
 ὥστ' εἰς ἐμαντὸν καὶ τὸν νῖδον τουτονὶ
 ἐπ' εὐτυχίαισιν ἄστέον μούγκωμιον. 1205
 'μάκαρ ὦ Στρεψιάδες,
 αὐτός τ' ἔφυσ ὡς σοφὸς
 χοῖον τὸν νῖδον τρέφεις,
 φήσουσι δὴ μ' οἱ φίλοι
 χοῖ δημόται 1210
 ζηλοῦντες, ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.
 ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιᾶσαι.

Πασίας

εἰτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προΐεναι;
 οὐδέποτε γ', ἀλλὰ κρεῖττον εὐθὺς ἦν τότε 1215

1202. κέρδη; *spoils, booty*. — τῶν σοφῶν: *sc. ἡμῶν*, implied in ἡμέτερα.

1203. *Ciphers, mere sheep, stacked-up jars*. Sitting closely in rows, so they looked from the orchestra. ἄλλως with subst. is frequent.

1204. ὥστε: the audience is so stolid that Streps. must sing his own encomium.

1205. ἐπὶ: *on occasion of* —, *because of*. — ἄστέον: ἄδω. — μούγκωμιον: *μοι ἔγκ.*

1206 ff. Lyricism on a high horse. — μάκαρ: poetic (599). — Στρεψιάδες: he inflects his own name by the wrong declension. See *Introd.* § 141 for the rhythm.

1207 f. ἔφυσ: poetic for εἰ. — ὦς and οἶον: exclamatory, in causal relation to the excl. μάκαρ; cp. 1158. Note also the poetic disturbance of the word-order.

1211. λέγων: *by the power of speech*. The fruition of the college education is in sight.

1212. *Exeunt* Streps. and son.

1213-1302. Two ἐπεισόδια (*episodes*), wherein the ἥττων λόγος wins two great victories.

1214. Enters Pasion of v. 21, a rotund money-lender, dragging a reluctant witness to his summons (κλήσις) of Streps. — εἰτα: an indignant *then*, or *well*. — προΐεναι: *to surrender, sacrifice*.

1215. γέ: makes οὐδέποτε a

ἀπερυνθριᾶσαι μᾶλλον ἢ σχεῖν πράγματα,
 ὅτε τῶν ἑμαντοῦ γ' ἔνεκα νυνὶ χρημάτων
 ἔλκω σε κλητεύσονται, καὶ γενήσομαι
 ἐχθρὸς ἔτι πρὸς τούτοιςιν ἀνδρὶ δημότῃ.
 ἀτὰρ οὐδέποτε γε τὴν πατρίδα κατασχυνῶ 1220
 ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην — Στ. τίς οὐτοσί;

Πα. εἰς τὴν ἔνῃν τε καὶ νέαν. Στ. μαρτύρομαι,
 ὅτι εἰς δὺ εἶπεν ἡμέρας. τοῦ χρήματος;

Πα. τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος
 τὸν ψαρὸν ἵππον. Στ. ἵππον; οὐκ ἀκούετε;
 ὃν πάντες ὑμεῖς ἴστε μισοῦνθ' ἱππικὴν. 1226

Πα. καὶ νῇ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

Στ. μὰ τὸν Δί' οὐ γάρ πω τότ' ἐξηπίστατο
 Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον. †

capitalized NEVER. — εὐθὺς τότε :
 "then and there," i.e. at the time
 the loan was requested.

1216. ἀπερυνθριᾶσαι : to lay off
 blushes (?). i.e. unblushingly to
 refuse to loan. — σχεῖν; incur, be
 put to —.

1217. ὅτε : causal if or since,
 as in 7, 34, and often.

1218. κλητεύσονται : to be a
 witness to the κλήσις.

1219. ἔτι πρὸς τούτοιςιν : a com-
 mon pleonasm; besides, in addi-
 tion to that. — δημότῃ : sc. Streps.

1220. The lawsuit mania of
 Athens is taken off in the *Wasps*,
 where a dog is put on trial for
 stealing cheese.

1221. ζῶν : as long as I live. —

καλοῦμαι : in a loud voice; where-
 upon Streps. becomes audible, if
 not at once visible.

1222. μαρτύρομαι : I call to
 witness, by way of protest.

1223. δύο : emphatic by separa-
 tion from its subst. — τοῦ : τίνος;
 for what sum? Cp. 22.

1225. ψαρὸν : dappled; the
 κοππατίας of v. 23.

1226. ὃν : sc. Streps.

1227. καὶ . . . γε : yes, and,
 stressing ἀποδώσειν.

1228. Streps. mocks Pasi-
 as' antiquated oath; because (γάρ) by
 Zeus. The oath precedes the conj.
 as in 652, *Wasps* 1126, *Frogs* 192.

1229. ἀκατάβλητος : un-knock-
 downable.

- Πα. νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ; 1230
 Στ. τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;
 Πα. καὶ ταῦτ' ἐβελήσεις ἀπομόσαι μοι τοὺς θεοὺς
 ἢν' ἂν κελεύσω γ' ὧς σε; Στ. τοὺς ποίους θεοὺς;
 Πα. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ. Στ. νῆ Δία,
 καὶ προσκαταθείην γ', ὥστ' ὁμόσαι, τριώβολον.
 Πα. ἀπόλοιο τοίνυν ἔνεκ' ἀναιδείας ἔτι. 1236
 Στ. ἄλσιν διασμηχθεὶς ὄναιτ' ἂν οὔτοσί.
 Πα. οἴμ' ὡς καταγελᾷς. Στ. ἐξ χοᾶς χωρήσεται.
 Πα. οὐ τοι, μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς,
 ἐμοῦ καταπρόϊξει. Στ. θαυμασίως ἦσθην θεοῖς,
 καὶ Ζεὺς γέλοιος ὁμνύμενος τοῖς εἰδόσιν. 1241

1230. ἔξαρνος εἶναι = ἔξαρνεῖσθαι *to deny*.

1232. ἐβελήσεις: *will you be willing?* Do not confuse βούλεσθαι *to wish* with ἐθέλειν *to will* or *be willing*.

1233. ἢν' ἂν: *wherever* (190). When there were many gods, it was important to choose with care the three before whose altars an oath could be most bindingly administered. — τοὺς ποίους θεοὺς: *namely, what gods?* Cp. τὸ τί 748.

1234. Zeus was always one of the three. Pasias the capitalist adds Hermes the god of commerce and Poseidon the god of horses as most fit for the transaction.

1235. προσ-: in composition often = *to boot, in addition*. — ὥστε = ἐφ' ὧτε *on condition*; S. 1386, GMT. 587. 2.

1236. ἔτι: *some day*.

1237. Hides in tanning were thoroughly rubbed and cleaned (δια-σμήχω) with salt. This corpulent Pasias would make an excellent wine-skin (ἀσκός) if so treated. That he should even expect a return of his loan, now that Zeus was dethroned, showed that he lacked "Attic salt." Sure of his champion Λόγος, Streps. can offer insult. — ὄναιτο: ὀνίνημι.

1238. ἐξ χοᾶς: between 4 and 5 gallons. — χωρήσεται: *will hold, have χώρα* or *space for*.

1240. ἐμοῦ κατα-πρόϊξει: = προῖκα ἐμοῦ καταφρονήσεις = "you shall pay for this." — ἦσθην: see 174 n.

1241. Ζεὺς ὁμνύμενος: *swearing by Zeus*; the partic. not the substantive, contains the substantive

Πα. ἦ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.
 ἀλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ', εἴτε μὴ,
 ἀπόπεμψον ἀποκρινάμενος. Στ. ἔχε νυν ἥσυχος.
 ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαί σοι σαφῶς. 1245

Πα. τί σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;

✠ Στ. ποῦ 'σθ' οὗτος ἀπαιτῶν με τὰργύριον; λέγε,
 τουτὶ τί ἐστι; Πα. τοῦθ' ὅ τι ἐστί; κάρδοπος.

Στ. ἔπειτ' ἀπαιτεῖς τὰργύριον, τοιοῦτος ὢν;
 οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί, 1250
 ὅστις καλέσειε κάρδοπον τὴν καρδόπην.

Πα. οὐκ ἄρ' ἀποδώσεις; Στ. οὐχ ὅσον γέ μ' εἰδέναί.
 οὐκ οὐκ ἀνύσας τι θάττον ἀπολιταργιεύς
 ἀπὸ τῆς θύρας; Πα. ἀπειμι, καὶ τοῦτ' ἴσθ', ὅτι
 θάττω πρυτανεῖ, ἢ μηκέτι ζῆην ἐγώ. 1255

Στ. προσπαποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.

thought. Cp. *ab urbe condita*. —
 τοῖς εἰδόσι: *for those that know*.
 In all ages those who come to
 "know" as suddenly and greenly
 as absurd Strepsy are apt to think
 their ancestral religion γέλιος
 (*a joke*).

1244. English reverses the order,
 as often: *answer before you*
dismiss me.

1245. *Exit* Strepsy.

1246. σοι: the witness.

1247. Enter Strepsy. with a
 kneading-trough.

1248. τουτὶ: put first for emphasis.

1250 ff. In Solon's time Athens
 had a property qualification for the
 franchise. Why, in these days of
 Enlightenment, should there not
 be an educational test for all
 creditors? Why pay one's debts
 to an ignoramus?

1252. οὐχ ὅσον κτλ.: *not so far*
as I know; S. 1247, GMT. 778.

1253. ἀνύσας τι θάττον: 506 n.
 — ἀπολιταργίζω = *to pack off*.

1255. μηκέτι ζῆην: English
 turns about; *may I die if I*
don't.

1256. πρὸς: *in addition to the*
 12 minas of v. 21.

εὐήθης, ἴς = well disposed, simple,
silly, foolish.

θρηνέω = wail, lament.

φθγγόμαι = utter a sound, speak out.

σκληρές, αἰόν, harsh, rough

(θραύω, σω, = break through, break
in pieces, shiver.

θραυσεντός, υχος = breaking wheels

καίτοι σε τοῦτό γ' οὐχὶ βούλομαι παθεῖν,
ὅτιν' ἄλεσας εὐθηκῶς τὴν κάρδοπον.

Ἀμυνίας

ἰὼ μοί μοι.

Στ. ἔα.

πῖς οὐτοσί ποτ' ἔσθ' ὁ θρηνῶν; οὔτι που
τῶν Καρκίνου τις δαιμόνων ἐφθέγγετο;

Αμ. τί δ'; ὅστις εἰμί, τοῦτο βούλεσθ' εἰδέναι;
ἀνὴρ κακοδαίμων. Στ. κατὰ σεαυτὸν νυν τρέπου.

Αμ. ὦ σκληρὲ δαίμον, ὦ τύχαι θραυσάντῃς
ἵππων ἐμῶν, ὦ Παλλάς, ὥς μ' ἀπώλεσας.

Στ. τί δαί σε Τληπόλεμός ποτ' εἵργασται κακόν;

1237. καίτοι κτί.: pretends
condolence, but intends contempt.

1258. εὐθηκῶς: the fashionable
elongation of εὐήθως; see n. on
483.

1259-1302. Second victory for
ἥττων λόγος. — ἰὼ μοί μοι: not
yet visible, this fast youth of vv. 31,
686 bewails in tragic phrase a
broken head.

1260. ἔα: a tragic exclamation
hard worked by Euripides. In
Arist. it always strikes an attitude.
— οὔτι που: asks a question as μή
does, deprecating, or refusing cre-
dence; *it surely can't be that . . . ?*

1261. δαιμόνων: in place of
νῶν, as if the wretched poet Car-
cinus were a god and his three
sons (the constant butt of the
comic poets) were demigods.

One of these, Xenocles, the schol.
says, had dramatized (probably
shortly before this) the story of
Licymnius. The wail of Amynias
(ἰὼ μοί μοι) is therefore perhaps
from that tragedy, drawing forth
this surmise of Streps.

1263. κατὰ σεαυτὸν κτί.: *keep*
or *go by yourself*, with your κακο-
δαιμονία. Don't infect me. Cp.
25.

1264 ff. According to the schol.,
a comic variant on verses in
Licymnius — as if a complaint on
luck cart-breaking (θραυσάντῃς)
instead of *luck heart-breaking*.

1265. Should be read aloud for
the sound-play.

1266. It is through Tlepolemus
that Licymnius meets his death
(Hom. *Il.* 2. 662).

PARODY OF
TRAGEDY

1260

Streps in
C's tragedy

1265

Αμ. μὴ σκῶπτέ μ', ὦ τᾶν, ἀλλὰ μοι τὰ χρήματα
τὸν υἱὸν ἀποδοῦναι κέλευσον, ἄλαβεν,

ἄλλως τε μέντοι καὶ κακῶς πεπραγότεν.

Στ. τὰ ποῖα ταῦτα χρήματ'; Αμ. ἀδαγείσατο. 1270

Στ. κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.

Αμ. ἵππους γ' ἐλαύνων ἐξέπεσον, νῆ τοὺς θεοὺς.

Στ. τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών; PUN

Αμ. ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι;

Στ. οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγίαινεις. Αμ. τί δαί;

Στ. τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαι μοι δοκεῖς. 1276

Αμ. σὺν δέ, νῆ τὸν Ἑρμῆν, προσκεκλήσθαι μοι δοκεῖς,
εἰ μὴ ποδώσεις τὰργύριον. Στ. κάτειπέ νυν,
πότερα νομίζεις καινὸν αἰὲ τὸν Δία

*1269. μέντοι: *indeed*; sometimes intrudes itself into the formula ἄλλως τε καὶ *especially*. Not only honour, but pity, should move him.

1270. τὰ ποῖα: cp. 1233. Streps. forgets the entry in his ledger (31).—χρήματα: the last syllable disappears under ἄεδαν.; cp. 214, 1192.

1271 f. *Then you were really unlucky*, says Streps., meaning if his son borrowed from him. But Amyntas misunderstands: *Yes, in racing horses it was that I got my fall.*

1273. Here Strepsy begins again his merry game of Dunners Outdone with a play on an old joke: (If you got your fall from a horse) *why pray gabble as if you had*

tumbled from an ass? Of a man who was ἀπὸ νοῦ (*i.e.* a little "off" in his mind), the Greeks said that he had had a fall ἀπ' ὄνου. Cp. ἀπόσιτος, used by Hippocrates of a sick man "off his food."

1275. "Not to be well" was urbanity for "to be demented."—αὐτός: *i.e.* your mind, not merely your bones and chariot.—τί δαί: see 491 n.

1276. ὥσπερ: *as it were*, colloquial "sort of."—σεσεῖσθαι: *to have suffered concussion.*

1277. The inf. ending -σεσθαι is a nettled and carefully matched retort to σεσεῖσθαι. The perfect tense means *as good as summoned*.

1278. ἀποδώσεις: fut. indic. threatens; cp. 586.

- ὑειν ὕδωρ ἐκάστοτ', ἥ τὸν ἥλιον 1280
ἔλκειν κάτωθεν ταῦτὸ τοῦθ' ὕδωρ πάλιν;
 Αμ. οὐκ οἶδ' ἔγωγ' ὀπότερον, οὐδέ μοι μέλει.
 Στ. πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἶ,
 εἰ μὴδὲν οἶσθα τῶν μετεώρων πραγμάτων;
 Αμ. ἀλλ' εἰ σπανίζεις, τὰργυρίου μοι τὸν τόκον 1285
 ἀπόδοτε. Στ. τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;
 Αμ. τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
 πλέον πλέον τὰργύριον αἰεὶ γίγνεται,
ὑπορρέοντος τοῦ χρόνου; Στ. καλῶς λέγεις.
 τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα 1290
 νυνὶ νομίζεις ἢ πρὸ τοῦ; Αμ. μὰ Δί', ἀλλ' ἴσθην.
 οὐ γὰρ δίκαιον πλείον' εἶναι. Στ. κᾶτα πῶς
 αὕτη μέν, ὦ κακὸδαιμον, οὐδὲν γίγνεται
 ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ
 ζητεῖς ποιῆσαι τὰργύριον πλείον τὸ σόν; 1295
 οὐκ ἀποδιώξει σαυτὸν ἀπὸ τῆς οἰκίας;

1280. A further application of the scientific education, as in vv. 750 (moon), 768 (ὑαλος), 1222 (ἐνη καὶ νέα). The theory that the sun drew water was at this time new.

1283 ff. Again the educational test applied to the creditor, as the test of Christianity applied to the Jewish usurer in the Middle Ages.

1285. σπανίζεις: are short. From a fellow-feeling Amynias makes a generous offer.

1286. θηρίον: jocosely taking τόκος as offspring, Strepsy asks what beastie is that?

1288. πλέον πλέον: more and more.

1289. ὑπορρέοντος κτλ.: in the insensible (ὑπο-) flow of time. This ῥέω suggests to Streps. his next question.

1292. οὐ δίκαιον: it is not the way, not in the nature of things, not natural.

1293 ff. Streps. has learned from his science that we should "live according to nature."

1296. ἀπο-διώξει: appropriate to Amynias, who had come as a prosecutor (διώκων); "won't you prosecute your way?"

Τόκος = offspring - and interest

οὐκ ἔστιν αἰσῶ =
μουε φινεω,

φέρει μοι τὸ κέντρον. Αμ. ταὐτ' ἐγὼ μαρτύρομαι.

Στ. ὕπαγε. τί μέλλεις; οὐκ ἔλας, ὦ σαμφορά;

Αμ. ταὐτ' οὐχ ὕβρις δῆτ' ἐστίν; Στ. ἄξεις; ἐπιαλῶ
κεντῶν ὑπὸ τὸν πρωκτὸν σε τὸν σειραφόρον. 1300
φεύγεις; ἔμελλον σ' ἄρα κινήσειν ἐγὼ
αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

Χο. οἶον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ
γέρων ὃδ' ἐρασθεὶς
ἀποστερηῆσαι βούλεται
τὰ χρήμαθ' ἀδανείσατο·
κούκ ἔσθ' ὅπως οὐ τήμερον
λήψεται τι πρᾶγμ', ὁ τοῦ·
τον ποιήσει τὸν σοφιστὴν (ἴσως,)

[1304]

{ οὐκ ἔστιν
1305
παιεῖν
ἀσπιν.

Κινήσω = set in motion

1297. μαρτύρομαι: *i. e.* against
the goad (κέντρον).

1298. ὕπαγε: *move on*. — σαμ-
φόρα: 122 n.

1299. ἄξεις: ἄττω; cp. 543.
Will you be nimble? He little
suspects that within twenty lines
he himself must be "nimble?" —
ἐπιαλῶ: from ἐπ-ιάλλω (a Doric-
epic word) *to lay on* (sc. τὸ κέν-
τρον).

1300. σειρα-φόρον: 122 n. —
Exit Amyntas δρόμῳ.

1301. ἔμελλον: *I was bound*
to —, sure to —, "I thought I
should —." — ἄρα: = ἄρα; 1028
n. — ἐγὼ: proudly.

1302. αὐτοῖς κτί.: *your wheels*
and all; S. 956 b, HA. 774 a, G.
1191. Streps. returns to his ban-

quet. It has paid him to have even
a small part of the modern college
education in Science.

But now as in a tragedy, at the
hero's height of success, comes
the κατα-στροφή. The Clouds
darken, and an ominous song is
sung 1303–20. See *Introd.* § 142.

1303. οἶον κτί.: *what a thing*
it is — this love of —.

1304. ἐρασθεὶς: sc. πραγμάτων
φλαύρων.

1305. ἀποστερηῆσαι: *to with-*
hold; 487.

1307–10. οὐκ ἔσθ' κτί.: 802.
Something will surely catch this
sophist to-day, which will make
him catch some mischief. This
mystery veiled behind mystery is
comically tragic and oracular. —

γείτων = neighbors
 ὀμύνω = δεκνέω,
 τύπτω = beats
 μιᾶρος = mortal,

ἀνθ' ὧν πανουργεῖν ἤρξατ', ἐξαίφνης λαβὲν κακὸν τι.

οἶμαι γὰρ αὐτὸν αὐτίχ' εὐρήσειν ὅπερ [ἀντφδῆ

πάλαι ποτ' ἐπῆτει, 1312

εἶναι τὸν υἱὸν δεινὸν οἱ

γνώμας ἐναντίας λέγειν

τοῖσιν δικαίοις, ὥστε νι- 1315

κᾶν ἅπαντας οἷσπερ ἂν

ξυγγένηται, κᾶν λέγῃ παμπόνηρ'.

ἴσως δ' ἴσως βουλήσεται κάφωνον αὐτὸν εἶναι. 1320

Στ. ἰοὺ ἰοῦ.

ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,

ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.

οἶμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου jaw

ὦ μιᾶρέ, τύπτεις τὸν πατέρα; Φε. φήμ', ὦ πάτερ.

Στ. ὁρᾷθ' ὁμολογοῦνθ' ὅτι με τύπτει; Φε. καὶ μάλα.

In Greek, maladies and passions (as πῦρ fever, ῥίγος chill, ὀργή wrath, etc.) are said to catch a man, not so often the man the malady.

1310. ἀνθ' ὧν κτλ.: for the knavish deeds he began; = ἀντὶ τοῦτων ᾧ.

1312. πάλαι ποτέ: prose would not add ποτέ.

1320. ἴσως δ' ἴσως: mayhap, mayhap. Fate delights in εἰρωνεία (understatement); her "maybe" = "must be."

1321. ἰοὺ ἰοῦ: the blow has fallen — literally. Streps. rushes forth with a huge mug in his

hand (1473), to lament a broken head. See also v. 543.

1323. ἀμυνάθετε: a tragic or obsolescent variant of ἀμύνετε, and this rather old-fashioned for βοηθήσατε; S. 445 a, HA. 494, G. 779. — πάσῃ τέχνῃ: 885.

1324. τῆς γνάθου: his son had slapped his face; the Greek particularizes this to jaw. Ill treatment of parents (κάκωσις γονέων) was a serious crime among the Athenians, punishable with the loss of some of the chief privileges of citizenship.

1326. καὶ μάλα: = μάλιστα; assuredly, yes indeed.

- Στ. ὦ μιαρὲ καὶ πατραλοῖα καὶ τοιχωρύχε. 1327
 Φε. αὐθὶς με ταῦτα ταῦτα καὶ πλείω λέγε.
 ἀρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;
 Στ. ὦ λακκόπρωκτε. Φε. πάττε πολλοῖς τοῖς ρόδοις.
 Στ. τὸν πατέρα τύπτεις; Φε. κάποφανῶ γε, νῆ Δία,
 ὥς ἐν δίκη σ' ἔτυπτον. Στ. ὦ μιαρῶτατε, 1332
 καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη;
 Φε. ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.
 Στ. τουτὶ σὺ νικήσεις; Φε. πολὺ γε καὶ ῥαδίως.
 ἐλοῦ δ' ὁπότερον τοῖν λόγῳ βούλει λέγειν. 1336
 Στ. ποίῳ λόγῳ; Φε. τὸν κρείττον' ἢ τὸν ἥττονα
 Στ. ἐδιδασάμην μέντοι σε, νῆ Δί', ὦ μέλε,
 τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε
 * μέλλεις ἀναπείσειν, ὥς δίκαιον καὶ καλὸν 1340
 τὸν πατέρα τύπτεισθ' ἔστιν ὑπὸ τῶν νιέων.
 Φε. ἀλλ' οἶομαι μέντοι σ' ἀναπείσειν, ὥστε γε
 οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.
 Στ. καὶ μὴν ὅ τι καὶ λέξεις ἀκούσαι βούλομαι.

1327. The πατρ-αλοῖας father-beater of antiquity corresponds to the modern wife-beater.

1329. χαίρω ἀκούων κακά: he has learned this from *Αδίκος, Λόγος (910). On ἀκούω as pass. of λέγω see S. 1075, HA. 820, G. 1241.

1330. λακκόπρωκτε: you sink of iniquity!

1331. καὶ . . . γε: yes, and.

1332. ἐν δίκη: = δικαίως; cp. ἐκ τῶν δικαίων 1116.

1334. λέγων: argument, like charity, should begin at home.

1335. τουτί: herein.

1337. ποίῳ: indignant ποῖος (247). But the son takes the question as a real one.

1338. Note position of verb and its further emphasis by μέντοι. On the *causative* middle see S. 1055, HA. 815, G. 1245.

1339. ἀντι-λέγειν: = γνῶμας ἐναντίας λέγειν of 1314.

1342. μέντοι: Pheidip. mocks his father's μέντοι of 1338.

1344. καὶ μὴν: as in 1036. — ὅ τι καὶ λέξεις: "what sort of a

- Χο. σὸν ἔργον, ὦ πρεσβύτε, φροντίζειν ὅπῃ [ψδῇ
τὸν ἄνδρα κρατήσεις, 1346
ὡς οὗτος, εἰ μή τῳ 'πεποιθὲν, οὐκ ἂν ἦν
οὕτως ἀκόλαστος.
ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλόν γε τὰν
θρώπου 'στὶ τὸ λῆμα. 1350

ἀλλ' ἐξ οὗτο τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι,
ἥδη λέγειν χρὴ πρὸς χορόν· πάντως δὲ τοῦτο δρᾶ-
σεις.

- Στ. καὶ μὴν ὅθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι
ἐγὼ φράσω· 'πειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,
πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα
ᾄσαι Σιμωνίδου μέλος, τὸν Κριδὸν ὡς ἐπέχθη. 1356
ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν

speech you *will* make"; on the function of καί see 785 n., 840.

ΑΓΩΝ ΕΤΕΡΟΣ 1345-1451

The student should compare this and the first ἀγών (949-1104) in respect to the structure.

1345-50. See Introd. § 143 for the rhythm.

1349. ὅτῳ: dat. of cause.

1350. λῆμα: 457.

1351 f. The κορυφαῖος here sets as the rhythm for the debate the same fish-wife iambic tetrameter that he assigned to Ἄδικος Λόγος in 1034 f.—τὸ πρῶτον: pleonastic with ἤρξατο.

1352. πάντως: of course, by all

means; often with imv. or inv. substitute, as here.

1353. καὶ μὴν . . . γε: begins the agonistic speech as in 1036.

1356. The great popular poet Simonides had lived during the Persian wars, contemporary with Pindar and Aeschylus. A song of his in honour of a wrestler of Aegina named Κριός began (according to the schol.) ἐπέξαθ' ὁ κριὸς οὐκ ἀεικέως. Arist. here changes to ἐπέχθη probably by way of jest: "How Mr. Ram was sheared."

1357. ἀρχαῖον: whereas now the fashion was to argue subtly and be κομψός (649).

11356
1034f

καὶ ῥῶ δὲ /
καὶ χρῆς = πολεμῶ

ᾄδειν τε πίνονθ', ὥσπερὲι κάχρυν γυναιῖκ' ἀλοῦσαν.
 Ψε. οὐ γὰρ τότ' εὐθὺς χρῆν σ' ἀρα τύπτεσθαι τε καὶ
 πατεῖσθαι,

ᾄδειν κελεύονθ', ὥσπερὲι τέττιγας ἐστιῶντα; 1360
 Στὰ τοιαῦτα μέντοι καὶ τότ' ἔλεγεν ἔνδον, οἵάπερ νῦν,
 καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητὴν.
 καὶ γὰρ μόλις μὲν ἀλλ' ὅμως ἤνεσχόμην τὸ πρῶτον·
 ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα
 τῶν Αἰσχύλου λέξαι τί μοι· καὶ οὗτος εὐθὺς εἶπεν·
 'ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς,
 ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν·'
 κἀνταῦθα πῶς οἶσθέ μου τὴν καρδίαν ὀρεχθεῖν;

1358. ὥσπερὲι: = ὥσπερ;
 GMT. 8. To sing when drink-
 ing was "too much like work."
 The Greeks had songs to lighten
 labour in the field (reaping, bind-
 ing, winnowing); in the mill, the
 boat, the wine-press, at the draw-
 well — everywhere. For labour is
 lightened by rhythm. — γυναιῖκ'
 ἀλοῦσαν: "women grinding at the
 mill" is a figure of the remotest
 antiquity.

1359. τότ' εὐθὺς: cp. 1215.

1360. τέττιγας: grasshoppers
 lived merely on air and dew, the
 Greek legend said, and sang with-
 out ceasing.

1364. ἀλλά: is quoted from
 the original command; cp. 1369.
 — μυρρίνην: each banqueter, as
 he sang his song, held a spray
 of myrtle or laurel in his hand.

1365. λέξαι: *recite*; not the
 same as εἰπεῖν; cp. 1344. With
 τῶν Αἰσχύλου supply ἑπών. — The
 holding of the myrtle (or laurel,
 as the schol. adds) was a sign
 perhaps of the poet-function of
 the banqueter.

1366. ἐγὼ γάρ: feignedly indig-
 nant: *why, is it I that thinks* —?

1367. ψόφου πλέων: Shake-
 speare's "full of sound and fury."
 — ἀσύστατος is *in-coherent*; cp.
 σύστημα *system*. — στόμφαξ is
 formed from στόμφος (*a full
 mouth*); all words in -ᾄξ are coarse
 and insulting. — κρημο-ποιόν:
precipice-maker; refers to his
 huge and rugged phrases. In
Frogs 821 his ῥήματα are said to
 go on horseback (ἵππο-βάμονα).

1368. ὀρεχθεῖν: leading up to
 a truly Epic battle, he uses a

ὁμως δὲ τὸν θυμὸν δακὼν ἔφην, 'σὺ δ' ἀλλὰ τούτων
λέξον τι τῶν νεωτέρων, ἄττ' ἐστὶ τὰ σοφὰ ταῦτα.'
ὁ δ' εὐθύς ῥησ' Εὐριπίδου ῥῆσιν τιν', ὡς ἐκίνει 1371
ἀδελφός, ὠλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.
κἀγὼ οὐκέτ' ἔξηνεσχόμην, ἀλλ' εὐθύς ἐξαράττω
πολλοῖς κακοῖς καὶ σχροῖσι· κᾷτ' ἐντεύθεν, οἶον
εἰκός,

ἔπος πρὸς ἔπος ἡρειδόμεσθ'· εἴθ' οὗτος ἐπαναπηδᾷ,
κᾷπειτ' ἔφλα με κᾷσπόδει κᾷπνιγε κᾷπέλλιβεν.

Φε. οὐκουν δικάως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς 1377
σοφώτατον; Στ. σοφώτατόν γ' ἐκείνον ὦ — τί σ'
εἴπω;

ἀλλ' αὖθις αὖ τυπτήσομαι. Φε. νῆ τὸν Δί', ἐν
δίκῃ γ' ἄν.

Homeric word. For us the meaning is uncertain; either to *gasp* or to *palpitate*.

1369. θυμὸν: instead of χεῖλος *lip*; *biting my temper*, i.e. to curb it.

1371. ῥῆσιν: *speech, passage* in a drama. — ἐκίνει: *seduced*, viz. in the tragedy of *Aeolus*.

1372. ἀδελφός: this was Makareus, son of Aeolus. — ὦ ἀλεξίκακε: *defender from evil* (= Heaven save us!). Cp. Ἄπολλον ἀπο-τρόπαιε. — ὁμο-μητρίαν: herein lay the shocking quality of the deed; for the marriage of a sister ὁμο-πατρία, which sometimes (though rarely) took place, was not held to be incestuous.

1373. κἀγὼ οὐκ: = κἀγονκ by synizesis. — ἐξηνεσχ.: the prose

ἀνέχομαι is keyed up to Tragic pitch by ἐξ; ἐξ-αράττω duplicates it. ἀράττω *to smite* is itself a poetic metaphor for λαιδορέω.

1374. πολλοῖς: sc. words or names.

1375. ἡρειδόμεσθα: *hurled* (lit. *pushed, thrust*); cp. 558.

1376. κᾷπειτα . . . καὶ . . . καὶ . . . καὶ: observe in all artless narrative the large use of the simple conjunctions *and, then, and then*, as here from v. 1361 on. With this *finale* of καί's cp. *Ach.* 380 f., 983 f., *Eg.* 251 f. Note also here the sound-play with α and π; for its sake we might render slang for slang, thus: *he began to swish and swinge and swat and scrunch me*.

1377. ὅστις: causal; cp. 692.

Στ. καὶ πῶς δικαίως; ὅστις, ὠναίσχυντέ, σ' ἐξέθρεψα,
αἰσθανόμενός σου πάντα τραυλίζοντος, ὅ τι νοοίης.
εἰ μὲν γε ' βρῦν' εἵποις, ἐγὼ γνούς ἂν πιεῖν ἐπέσχον·
'μαμμᾶν' δ' ἂν αἰτήσαντος, ἡκόν σοι φέρων ἂν
ἄρτον. 1383

'κακκᾶν' δ' ἂν οὐκ ἐφθης φράσαι, καγὼ λαβὼν
θύραζε
ἐξέφερον ἂν καὶ προῦσχόμεν σε· σὺ δ' ἐμὲ νῦν
ἀπάγχων 1385

βοῶντα καὶ κεκραγὸθ' ὅτι
χεζητιώην, οὐκ ἔτλης
ἔξω 'ξενεγκεῖν, ὦ μιარέ,
θύραζε μ', ἀλλὰ πνιγόμενος
αὐτοῦ 'ποίησα κακκᾶν.

X 1390

Χο. οἶμαί γε τῶν νεωτέρων τὰς καρδίας [ἀντιφθῆ
πηδᾶν, ὅ τι λέξει.
εἰ γὰρ τοιαῦτά γ' οὗτος ἐξεργασμένος
λαλῶν ἀναπείσει,

στιγ

1381. σου: proleptic.

1382. βρῦν: a child's cry for something to drink.— ἂν: iterative (55) with ἐπέσχον; *would put* (or *hold*) to the lips.

1383 f. μασμᾶν . . . κακκᾶν: baby-language seems never to have suffered from the confusion of tongues at Babel. It and music are universal tongues.

1384. οὐκ ἐφθης . . . καὶ: *no sooner did you . . . than I . . .* For φθάνω with partic. see S. 1295, HA. 984, G. 1586.

1385. προ-εσχόμεν σε: *I would hold you before me.*

1386 ff. A πνίγος requiring practice for good delivery, because of the resolutions -γοθ' ὅτι, μιარέ, and -γόμενος.

1387. οὐκ ἔτλης: *did not have the grace*; cp. 119.

1390. αὐτοῦ: *right there, on the spot.*

1393. ἐξ-εργασμένος: of Tragic ring; *after having wrought.*

1394. λάλων: the Clouds frankly substitute *by his chatter*

τὸ δέσμα τῶν γεραιτέρων λάβοιμεν ἂν
ἀλλ' οὐδ' ἐρεβίνθου.

1395
δμήτ'.

σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά, Χ
πειθῶ τινα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.

Φε. ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὀμιλεῖν
καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύ-
νασθαι. 1400

ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνη προσεῖχον,
οὐδ' ἂν τρί' εἰπεῖν ῥήμαθ' οἷός τ' ἦν πρὶν
ἐξαμαρτεῖν·

νυνὶ δ', ἐπειδὴ μ' οὔτοσὶ τούτων ἔπαυσεν αὐτός,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ με-
ρίμναις,

οἶμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν. 1405

Στ. ἵππευε τοῖνον, νῆ Δί', ὡς ἔμοιγε κρεῖττόν ἐστιν

for *by his argument* (λέγων) hitherto used (884, 892, 1211, 1334).

1395. λάβοιμεν: = *πριαίμεθα* *buy*.

1396. ἀλλ' οὐδέ: *nay, not even*. — ἐρεβίνθου: *gen. of price; for a pea*.

1397 ff. The κορυφαῖος prescribes for the second half of the 'Αγών the same "squabble"-rhythm as before. — κινητὰ κτέ.: addressed as *Motor and Heaven of phrases new*, Pheidip. is made almost the peer of Poseidon, "the wild Upheaver of the briny Sea" (568). There is probably

a parody here of Euripides' *Medea* 1317.

1399. ὀμιλεῖν: *to be conversant*.

1400. νόμων ὑπερφρονεῖν: the ideal also of the modern *Uebermensch*.

1402. πρὶν: *without*.

1403. αὐτός: *this stings*.

1404. γνώμαις, λόγοις, μερίμναις: flitting through the whole play, these "winged words" of the New Learning now come home to roost. For μέριμναι see 101, 420, 952.

1406. ἵππευε τοῖνον: note present tense; *go on horse-ing it then*.

ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτρι-
βῆναι.

Φε. ἐκέισε δ', ὅθεν ἀπέσχισάς με, τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ'
ἔτυπτες;

Στ. ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος. Φε. εἰπέ
δὴ μοι, 1410

οὐ καμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως
τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἐστ' εὐνοεῖν τὸ
τύπτειν;

πῶς γὰρ τὸ μὲν σὸν σῶμα χρή πληγῶν ἀθῶον εἶναι,
τοῦμὸν δὲ μή; καὶ μὴν ἔφυν ἐλευθερός γε καγῶ.
κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; 1415
φήσεις νομιζέσθαι σὺ παιδὸς τοῦτο τοῦργον εἶναι.
ἐγὼ δέ γ' ἀντείποιμ' ἂν ὥς 'δὺς παῖδες οἱ γέροντες'.
εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,

1407. τέθριππον: sc. ἄρμα; a
four-in-hand would double the
outlay for the ζύγιοι hitherto kept
(122). Note the play on τ and π;
cp. 6, 1265.

1408. μέτ-ειμι: *I will pursue*,
perhaps should be 'πάνειμι go
back to ἐκέισε τοῦ λόγου. The
sophistling thus rebukes his father
for "splitting him off" in the
midst of a formal argument full of
therefores, firstly, secondly, etc.,
as will be noted. Cp. ἀν-ειμι
1058, πάρ-ειμι 1075.

1413. τὸ σὸν σῶμα: not τὸ
σῶμά σου, which would put no
stress on "your."

1414. καὶ μὴν: *surely, verily*;
cp. 4, 1036, 1353.

1415. A trimeter parody on
Eur. *Alcest.* 694: χαίρεις ὀρῶν
φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;
father and son are there un-
heroically wrangling over the pro-
priety of the father's dying for the
son. — δοκεῖς: *think right, ap-
prove* (though in Euripides' line
it means merely *to think*).

1416. σύ: to be stressed, of
course. — τοῦργον: sc. τὸ τύπτε-
σθαι.

1417. ἐγὼ δέ γε: as usual, γε
stresses the word before δέ; 169,
175, 211, 914, 915, 920.

ὅσῳ περ ἐξαμαρτάνειν ἤττον δίκαιον αὐτούς. 1419
 Στ. ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν.

Φε. οὐκ οὐν ἀνὴρ ὁ τὸν νόμον θεὸς τοῦτον ἦν τὸ πρῶτον,
 ὥσπερ σὺ καὶ γὰρ, καὶ λέγων ἔπειθε τοὺς παλαιούς;
 ἤττον τι δὴτ' ἐξεστι καμοὶ καὶ νὸν αὐτὸ τοῖσι λοιπὸν
 θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντι-
 τύπτειν; 1424

ὅσας δὲ πληγὰς εἶχομεν, πρὶν τὸν νόμον τεθῆναι,
 ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.
 σκέψαι δὲ τοὺς ἀλεκτρονόνας καὶ τὰλλα τὰ βοτὰ
 ταυτί,
 ὥς τοὺς πατέρας ἀμύνεται· καίτοι τί διαφέρουσιν
 ἡμῶν ἐκεῖνοι, πλην γ' ὅτι ψηφίσματ' οὐ γράφου-
 σιν;

Στ. τί δὴτ', ἐπειδὴ τοὺς ἀλεκτρονόνας ἅπαντα μιμεῖ, 1430
 οὐκ ἐσθίεις καὶ τὴν κόπρον, καπὶ ξύλου καθεύδεις;

Φε. οὐ ταῦτόν, ὡ τῶν, ἐστίν, οὐδ' ἂν Σωκράτει δοκοίη.

1420. νομίζεται: again an appeal to custom, as in 1185. — τὸν πατέρα: with great stress: "old men in general, yes; but *one's* father — no!"

1421. ἀνὴρ: *man*, not a god. — νόμον: Advanced Thought of that time held that νόμος rose by convention or pact of man (θέσει), not by will of the gods. But if made by men, why not un-made? See also Introd. § 45.

1426. ἀφίεμεν: with magnanimous gesture. — συγκεκόφθαι: as if a substantive; *we give them our past contusions* (perf. tense) *gratis*.

1427 f. σκέψαι: this call to consider nature's beasts and pattern life "according to Nature," like barnyard fowl, — how often it recurs!

1429. ψηφίσματα: cp. 1019; a bitter taunt for Athens' democracy — that the difference between democratic man and beast is only one of decree (or degree!).

1430 f. Reasoning by analogy is apt to suffer shipwreck on consistency.

1432. Pheidip. is fairly beaten; he too falls back on authority, on the *ipse dixit*.

ω.π.ε
 κανε

- Στ. πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μή, σαυτὸν ποτ' αἰτιάσει.
 Φε. καὶ πῶς; Στ. ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ
 κολάζειν,
 σὺ δ', ἣν γένηταί σοι, τὸν υἱόν. Φε. ἣν δὲ μὴ
 γένηται, 1435
 μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανὼν τεθνήξεις.
 Στ. ἐμοὶ μέν, ὦνδρες ἡλίκες, δοκεῖ λέγειν δίκαια·
 καῖμοιγε συγχωρεῖν δοκεῖ τούτοισι τὰπειικῇ.
 κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἣν μὴ δίκαια δρῶμεν.
 Φε. σκέψαι δὲ χᾶτέραν ἔτι γνώμην. Στ. ἀπὸ γὰρ
 ὀλοῦμαι. 1440
 Φε. καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἅ νῦν πέπονθας.
 Στ. πῶς δὴ; δίδαξον γάρ, τί μ' ἐκ τούτων ἐπωφελήσεις;
 Φε. τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω. Στ. τί φῆς,
 τί φῆς σύ;
 τοῦθ' ἕτερον αὖ μέϊζον κακόν. Φε. τί δ', ἣν ἔχων
 τὸν ἥττω
 λόγον σε νικήσω λέγων, 1445

1433. πρὸς ταῦτα: 990. — εἰ δὲ μή: *otherwise*; *i.e.* if you set the example of father-beating.

1436. ἐγ-χανὼν τεθνήξεις: *you will have died with the laugh on me* (ἐγ-χάσκω).

1437. ὦνδρες ἡλίκες: addressing the old men of the audience with gravity — productive doubtless of levity.

1438. τούτοισι: *sc.* τοῖς νέοις.

1440. ἑτέραν γνώμην: the *first* γνώμη had nearly pounded Strepsy to death; another one, he thinks,

will finish him off. — ἀπο-ολοθῆναι: tmesis, as in 792. — γάρ: perhaps best explained here as equiv. to its original elements (γ' ἄρ'); "I shall *perish* (γε) then (ἄρα)."

1441. καὶ μὴν: *and yet*; *cp.* 1185.

1445-51. One long "Over-measure" verse (ὑπέρ-μετρον); see *Intro.* § 132 ε'. — λέγων: the key-tone of the play (Argument, Reason) is rung once more in Strepsy's ears. It has become his *νέμεσις*.

- τὴν μητέρ' ὡς τύπτειν χρεών;
Στ. τί δ' ἄλλο γ' ἢ, ταῦτ' ἦν ποιῆς,
οὐδέν σε κωλύσει σεαυ-
τὸν ἐμβαλεῖν εἰς τὸ βάραθρον
μετὰ Σωκράτους, 1450
καὶ τὸν λόγον τὸν ἦττω. X
ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγώ,
ὑμῖν ἀναθεῖς ἅπαντα τὰμὰ πράγματα.
Χο. αὐτὸς μὲν οὖν σαντῶ σὺ τούτων αἴτιος,
στρέψας σεαυτὸν εἰς πονηρὰ πράγματα. 1455
Στ. τί δῆτα ταῦτ' οὐ μοι τότ' ἡγορεύετε,
ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;
Χο. ἡμεῖς ποιούμεν ταῦθ' ἐκάστοθ' ὄντιν' ἂν
γνώμεν πονηρῶν ὄντ' ἐραστὴν πραγμάτων,
ἕως ἂν αὐτὸν ἐμβάλωμεν εἰς κακόν, 1460
ὅπως ἂν εἰδῇ τοὺς θεοὺς δεδοικέναι.
Στ. ὦμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.

1446. χρεών: = *χρή*.

1447. τί δέ: echoes τί δέ of

1444. Strepsy's wrath is so hot that he snatches the *πνίγος*-verse away from his son. — ταῦτα: stressed by position.

1449. τὸ βάραθρον: the bodies of executed criminals were thrown into this pit just outside the walls of Athens, literally ἐς κόρακας. It was probably an ancient quarry.

1451. The second Ἀγών here ends, the ἦττων λόγος again vicious.

1453. ἀναθεῖς: *referring*; = *ἐπιτρέψας*.

1454. μὲν οὖν: *nay, rather*; 71, 1112.

1455. στρέψας: the omen of his *nomen* dawns upon him.

1456. τότε: *in the first place*.

1457. ἐπήρετε: 42.

1458 ff. Clouds prove to be not always fleecy white, but sometimes carriers of Zeus's thunderbolts.

1462. When judgment falls, delusion ceases. The comedy has become a tragedy.

- οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ', ἀδανεισάμην,
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,
τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτη 1465
ἀπολεῖς μετ' ἐμοῦ 'λθών, οἱ σὲ καμ' ἐξηπάτων.
- Φε. ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.
Στ. ναὶ ναί, 'καταιδέσθητι πατρῶον Δία.'
- Φε. ἰδοὺ γε 'Δία πατρῶον' · ὥς ἀρχαῖος εἶ.
Ζεὺς γάρ τις ἔστιν ; Στ. ἔστιν. Φε. οὐκ
ἔστ', οὐκ, ἐπεὶ 1470
- Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακώς.
- Στ. οὐκ ἐξελήλακ', ἀλλ' ἐγὼ τοῦτ' ὥόμην
διὰ τουτονὶ τὸν δῖνον. οἴμοι δείλαιος,
ὅτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἡγησάμην.
- Φε. ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα. 1475
- Στ. οἴμοι παρανοίας · ὥς ἐμαινόμην ἄρα,
ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.

1464. ὅπως: with ἀπολεῖς; 257.
— ὦ φίλτατε: to his son.

1467. Mocking the old man's words of 834.

1468. The tragic trimeter (*i.e.* without resolution of long syllables), the long *a* in πατρῶον, and the word αἰδέομαι for σέβομαι indicate a tragic parody or quotation perhaps of Euripides, since he uses καταιδέομαι several times. Athenians usually appealed rather to Ἀπόλλων πατρώος. Here it is Ζεὺς, so that another winged word of Strepsiades may return to flap its raven wings about his ears.

1469. Mocks Streps. of v. 818.

1471. Δῖνος κτλ.: the whole accursed verse and doctrine back on Strepsy's head just as he had taught it (828)!

1473. τουτονί: he holds up his toper's mug (δῖνος); see notes on 380, 1321.

1474. ὅτε: causal.

1475. Εἰπὶ Pheidip., perhaps to the house of "Uncle Megacles." By Hypoth. β', what follows was written for the second *Clouds*.

1477. ἐξέβαλλον: imperfect tense for imperfect action; *was for banishing*.

ἀλλ', ὦ φίλ' Ἑρμῇ, μηδαμῶς θύμαινέ μοι,
 μηδέ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε,
 ἐμοῦ παρανοήσαντος ἀδολεσχία· 1480
 καί μοι γενοῦ ζύμβουλος, εἴτ' αὐτοὺς γραφὴν
 διωκάθω γραψάμενος, εἴθ' ὃ τι σοι δοκεῖ
 ὀρθῶς παραινεῖς οὐκ ἐὼν δικορραφεῖν,
 ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν
 τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὦ Ξανθία, 1485
 κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,
 κᾶπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον
 τὸ τέγος κατὰσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
 ἕως ἂν αὐτοῖς ἐμβάλης τὴν οἰκίαν·
 ἐμοὶ δὲ δῶδ' ἐνεγκάτω τις ἡμμένην, 1490
 καὶ γὰρ τιν' αὐτῶν τήμερον δοῦναι δίκην
 ἐμοὶ ποιήσω, κεῖ σφόδρ' εἰς' ἀλαζόνες.

1478. Ἑρμῇ: to the stone image before the door; see 83 n.

1482. διωκάθω: cp. ἀμυνάθω 1323 on formation from διώκω.

1483. He has put ear to the lips of his stone counsellor. — δικορραφεῖν: the Greek "sewing" of a lawsuit (δίκη, ράπτω) is *bringing* it, *getting it up*; the Eng. "patching up" of a suit is rather to effect its compromise.

1485. ἀδολεσχῶν: a name often given to the philosophers by the comic poets, carrying the opprobrium of our vulgar word "blath-

erskite." — Ξανθίας is a common slave name.

1489. ἐμβάλης κτλ.: *tumble their house about their ears*.

1490. ἡμμένην: ἄπτω; 18. — In burning thus the Socratic φροντιστήριον, Arist. was but staging a borrowed historic fact. Perhaps only ten or fifteen years before this a mob had burned the assembly house (συν-έδριον) of the followers of Pythagoras in Croton, Italy, and many of his school had perished.

1492. σφόδρα: "for *all* their swagger."

Μαθητῆς Α

ἰὸν ἰού.

Στ. σὸν ἔργον, ὦ δᾶς, ἰέναι πολλὴν φλόγα.

Μα^α. ἄνθρωπε, τί ποιεῖς; Στ. ὁ τι ποιῶ; τί δ'
ἄλλο γ' ἢ 1495

διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας;

Μαθητῆς Β

οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

Στ. ἐκεῖνος, οὐπερ θοῖμάτιον εἰλήφατε.

Μαθητῆς Γ

ἀπολεῖς ἀπολεῖς. Στ. τοῦτ' αὐτὸ γὰρ καὶ βού-
λομαι,

ἦν ἢ σμινύη μοι μὴ προδῶ τὰς ἐλπίδας, 1500

ἦ γὰρ πρότερόν πως ἐτραχηλισθῶ πεσών.

Σω. οὗτος, τί ποιεῖς ἐτέόν, οὐπὶ τοῦ τέγους;

Στ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

Σω. οἴμοι τάλας, δείλαιος ἀποπνιγήσομαι.

Χαιρεφῶν

ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι. 1505

1493. ἰὸν ἰού: from within; see too v. 543.

1494. From the roof.

1495. The μαθητῆς rushes forth.

1496. δια-λεπ.: cp. 320 and (for the compound) διαλέγομαι; perhaps = *I am holding converse-subtle-putation*.

1497. πυρπολεῖ: a grandilo-

quent substitute for the prose word ἐμπύμπρημι of v. 1484.

1498. θοῖμάτιον: the various threads of the comedy reappear.

1499. τοῦτ' αὐτὸ κτί.: "why just *that* it is that I am *wishing* (καί emphasizing verb as in 785).

1503. Streps. echoes from aloft the words of the great αὐτός in 225.

1505. Chaerophon's mask

Στ. τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,
καὶ τῆς Σελήνης ἐσκοπέισθε τὴν ἔδραν ;

Ἑρμῆς

δίωκε, βάλλε, παῖε, πολλῶν οὐνεκα,
μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἡδίκουν.

Χο. ἡγείσθ' ἔξω· κεχόρευται γὰρ 1510
μετρίως τό γε τήμερον ἡμῖν.

would be known by its bushy eye-brows (146). He echoes -ήσομαι from Socrates.

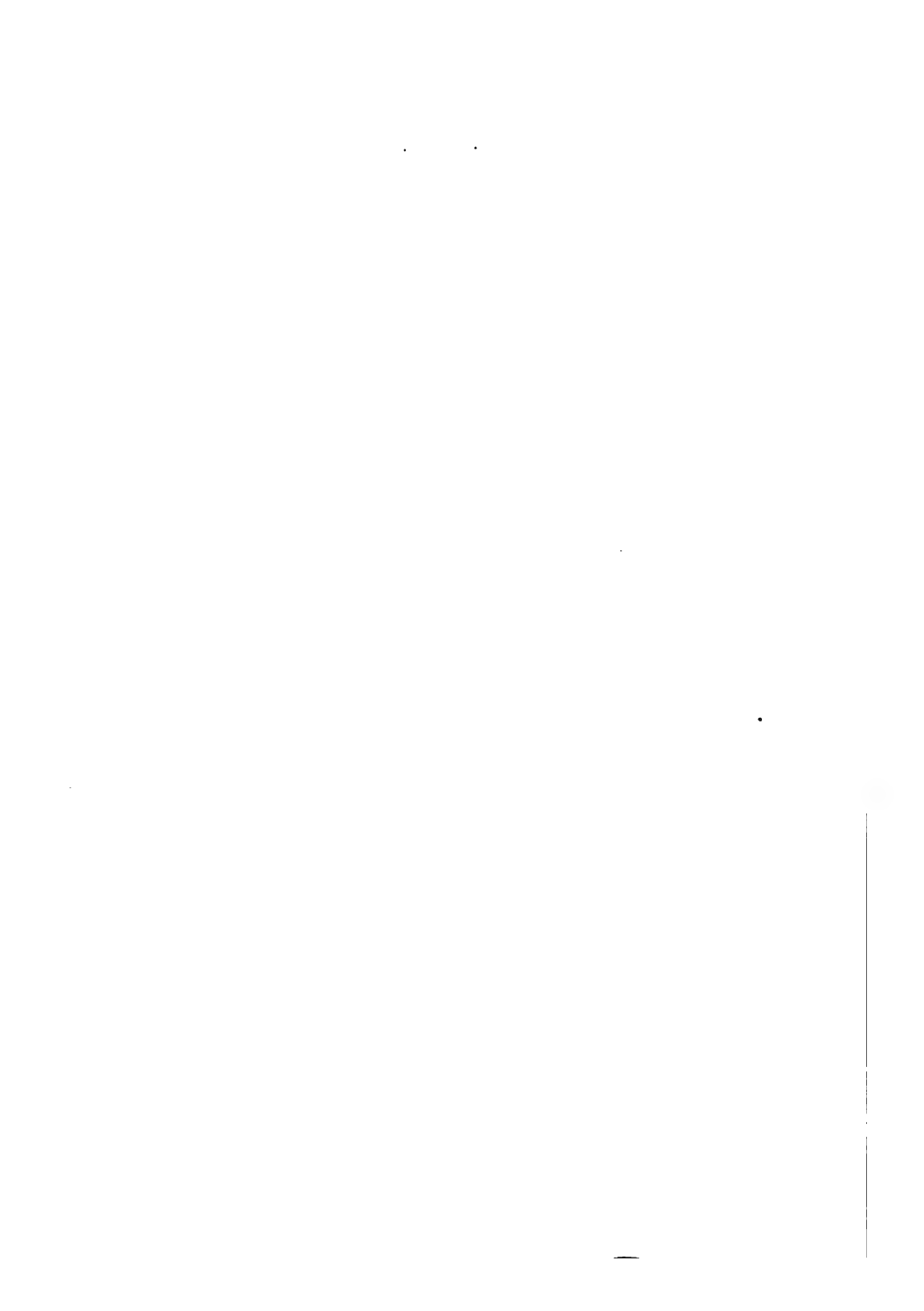
1506. τί μαθόντες: cp. 402. — ὑβρίζετε: impf.; cp. the next verse.

1507. τὴν ἔδραν: used of the heavenly bodies, it means their position; here there is a coarse reference to its other sense, *seat*, to give an instance of the ὕβρις of the philosophers.

1508. Hermes, appealed to in

1478 and now really appearing high above the actors and chorus on the θεο-λογεῖον, or *stage of the gods*, to superintend the vengeance meted out to impiety, would indeed have been an effective parody, had the play been acted, on the *deus ex machina* so dear to Euripides.

1511. μετρίως: *in measure* i.e. *enough*. The chorus retire marching in anapaests.



APPENDIX

ABBREVIATIONS

THE letters A., E., N., V., P., Av., L., Th., R., Ec., and Pl. stand for the Latin names of Aristophanes' comedies in their chronologic order. See Introd. § 10.

The works to be hereinafter most frequently referred to, chiefly by the author's name only, are as follows :

E. ABBOTT : *Pericles* (1891).

A. J. P. = *American Journal of Philology*.

O. BACHMANN : *Lexici Aristophanei Specimen* (Programme, Frankfurt, 1884).

Conjecturarum Arist. Specimen I (Dissert., Göttingen, 1878).

A. BAUMEISTER : *Denkmäler des klass. Altertums* (1885-88).

J. BELOCH : *Griechische Geschichte* I (1893), II (1897).

Berl. phil. Woch. = *Berliner philologische Wochenschrift*.

E. BETHE : *Prolegomena zur Geschichte des Theaters im Altertum* (1896).

K. BRUGMANN : *Griechische Grammatik*³ (1900).

Bull. de corr. Hell. = *Bulletin de correspondance Hellénique*.

J. B. BURY : *History of Greece* (1900).

G. BUSOLT : *Griechische Geschichte* I-III (1893-1904).

W. CHRIST : *Metrik der Griechen und Römer*² (1879).

CHRIST-SCHMID : *Geschichte der griechischen Litteratur*⁵ (1908).

Class. Phil. = *Classical Philology* (Chicago).

Class. Rev. = *Classical Review* (London).

A. COUAT : *Aristophane et l'ancienne comédie Attique* (1889).

M. CROISSET : *Aristophane et les partis à Athènes* (1906).

H. DIELS : *Die Fragmente der Vorsokratiker*¹ (1903).

W. DITTENBERGER : *Sylloge Inscriptionum Graecarum*² (1898-1901).

- L. R. FARNELL: *Cults of the Greek States*, vols. 3 and 5 (1907).
 P. FOUCART: *Des associations religieuses chez les Grecs* (1873).
 E. N. GARDINER: *Greek Athletic Sports* (1910).
 GARD.-JEV.: *Manual of Greek Antiquities* (1895) by P. Gardner and F. B. Jevons.
 GS.: *Syntax of Classical Greek* (1900) by B. L. Gildersleeve; cited by paragraph.
 H. GLEDITSCH: *Metrik der Griechen und Römer*³ (1901).
 T. GOMPERZ: *Greek Thinkers*, Engl. transl., I (1901), II (1905).
 GMT.: *Greek Moods and Tenses* (1890) by W. W. Goodwin; cited by paragraph.
 A. E. HAIGH: *The Attic Theatre*² (1898).
 J. E. HARRISON: *Prolegomena to the Study of Greek Religion*² (1908).
 K. F. HERMANN: *Lehrbuch der gr. Privatalterthümer*, rev. by H. Blümner (1882).
 A. HOLM: *History of Greece*, Engl. transl., II (1895).
 E. W. HOPE: *The Language of Parody* (Dissert., Johns Hopkins Univ., 1905).
Jbb. f. klass. Phil. = *Jahrbücher für klassische Philologie*.
J.H.S. = *Journal of Hellenic Studies*.
 TH. KOCK: *Comicorum Atticorum Fragmenta* (1880-88).
 K.Z. = *Kuhn's Zeitschrift für vergleichende Sprachforschung*.
 K.-Bl. = *Grammatik der griechischen Sprache* by R. Kühner, Part I revised by F. Blass (1890-92).
 K.-G. = *op. cit.*, Part II revised by B. Gerth (1898-1904).
 O. LAUTENSACH: *Grammat. Studien zu den griech. Tragikern und Komikern*; Augment u. Reduplic. (1899).
 J. VAN LEEUWEN: *Enchiridium Dictionis Epicae* (1894).
Prolegomena ad Aristophanem (1908).
 edit. Aristophanes' comedies complete (1893-1906).
 P. MAZON: *Essai sur la composition des comédies d'Aristophane* (1904).
 E. MEYER: *Geschichte des Altertums* II (1893), IV (1901).
 A. MOMMSEN: *Feste der Stadt Athen* (1898).

- R. A. NEIL: edit. Aristophanes' *Knights* (1901).
- W. NESTLE: *Euripides der Dichter der griechischen Aufklärung* (1901).
- M. P. NILSSON: *Die Kausalsätze im Griechischen*, Heft 18 of M. Schanz's *Beiträge zur histor. Syntax der gr. Sprache* (1907).
- C. W. PEPPLER: *Comic Terminations in Aristophanes* (Dissert., Johns Hopkins Univ., 1902).
- Phil.* = *Philologus*, Zeitschrift für das klass. Altertum.
- PLUTARCH: *Lives*, cited by chapters.
- Moralia*, cited by the pages of Xylander's edition.
- Rh. M.* = *Rheinisches Museum für Philologie*.
- H. RICHARDS: *Aristophanes and Others* (1909).
- H. RITTER and L. PRELLER: *Historia Philosophiae Graecae*⁸ (1898).
- E. S. ROBERTS and E. A. GARDNER: *Introd. to Greek Epigraphy*, Part II (1905).
- A. ROEMER: *Studien zu Aristophanes*, I Teil (1902).
- E. ROHDE: *Psyche*³ (1903).
- A. ROSSBACH: *Griechische Metrik*³ (1889).
- J. H. H. SCHMIDT: *Die Kunstformen der griechischen Poesie*, vol. 2 (1869).
- O. SCHWAB: *Histor. Syntax der griech. Comparison*, Band IV of M. Schanz's *Beiträge* etc. (1893-95).
- C. SITTL: *Die Gebärden der Griechen und Römer* (1890).
- H. W. SMYTH: *Greek Melic Poets*² (1906).
- S. SOBOLEWSKI: *De Praepositionum Usu Aristophaneo* (1890).
- Syntaxis Aristophaneae Capita Selecta* (1891).
- B. SPECK: *De Aristophanis Dialecto* (Dissert., Breslau, 1878).
- W. J. M. STARKIE: edit. Aristophanes' *Wasps* (1897) and *Acharnians* (1909).
- W. S. TEUFFEL: *Studien und Charakteristiken zur gr. und röm. Litteraturgeschichte* (1871).
- TEUFFEL-KAEHLER: edit. Aristophanes' *Clouds* (1887).
- T. G. TUCKER: edit. Aristophanes' *Frogs* (1906).
- H. WEBER: *Aristophanische Studien* (1908).

- J. WEHR: *Quaestiones Aristophaneae* (Dissert., Göttingen, 1869).
 L. WHIBLEY: *Political Parties in Athens during the Peloponnesian War* (1889).
 U. WILAMOWITZ-MOELLENDORFF: *Homer. Untersuchungen* (1884).
Aristoteles und Athen (1893).
Die Textgeschichte der gr. Lyriker (1900).
Timotheos, Die Perser (1903).
 K. ZACHER: *Aristophanesstudien* (1898).
 E. ZELLER: *Die Philosophie der Griechen* I⁵ (1892), II⁴ (1889).
 T. ZIELINSKI: *Die Gliederung der altattischen Komödie* (1885).
 The chief recent annotated editions of the *Clouds* are those of Teuffel-Kaehler (1887), Blaydes (1890), Kock (1894), and van Leeuwen (1898).

NOTES ON THE INTRODUCTION

1. The *Vitae Aristophanis* are to be found in Dübner, Kaibel, van Leeuwen, and the editions of Bergk and Meineke. | For the scholia on his life see Dübner's index. | Beside mention in Plato *Apol.* 19 c, whereon there is a valuable scholium, Arist. is one of the guests in Plato's *Symposium*. | Passages more or less personal begin at Arist. A. 377, 502, 628, E. 507, N. 518, V. 1016, 1284, P. 734.

3. The *Vita* XI (Dübner) begins: 'Αριστοφάνης ὁ κωμωδοποιὸς πατρὸς μὲν ἦν Φιλίππου, τὸ δὲ γένος Ἀθηναῖος, τῶν δῆμων Κυδαθηναίεύς, Πανδιονίδος φυλῆς. Suidas' *Lexicon*, s.v. Ἀριστοφάνης: Ῥόδος ἦτοι Δίνδιος, οἱ δὲ Αἰγύπτιον ἔφασαν, οἱ δὲ Καμειρέα, θέσει δ' Ἀθηναῖος, ἐπολιτογραφήθη γὰρ παρ' αὐτοῖς. | Kydathenaion: δῆμος ἐν ᾧσσι τῆς Πανδιονίδος φυλῆς (schol. on Plato *Symp.* 173 b). W. Judeich *Topographie von Athen* (1905) 159 supposes it may have embraced the Acropolis and reached as far north as the Eridanus. | Birth-year of Arist.: van Leeuwen *Prolegg.* 39 and Starkie *Ach.* XI incline to 451, the year of Pericles' bill recognizing as citizens only those born of parents both of whom were Athenians (Aristot. *Ath. Pol.* 26. 3, Plut. *Peric.* 37). This might explain the doubt on the

poet's citizenship, and the *γραφὴ ξενίας* said to have been brought against him by Cleon. | Country-joys are dwelt on especially in the peace-plays, as A. 32, 198, 245, 268, 872, 1005; P. 525, 550, 565, 587, 634, 765, 975, 1000; *Γεωργοί* frgg. 100, 107, 109. See also E. 805, N. 43, *Νῆσοι* frg. 387, and Busolt 3. 925. | Arist.' boyhood passed in the country: so Croiset 14-17 and van Leeuwen *Prolegg.* 13, basing perhaps on Thuc. 2. 14. | That A. 652-54 proves the poet's possession of land in Aegina is the opinion of W. Christ *Gesch. der gr. Lit.*² 248, Meyer 4. 313, Busolt 3. 1061, Croiset 13, Starkie *ad loc.*, basing on schol. to Plato *Apol.* 19 c, *κατεκλήρωσε δὲ καὶ τὴν Αἴγιναν, ὡς Θεογένης φησὶν ἐν τῷ περὶ Αἰγίνης*. It is held however by schol. on A. 654 and by Römer 125, not to mention many others, that the *Ach.* passage refers to Callistratus. Christ-Schmid 393 leaves the question open.

4. Why was not Arist. the *διδάσκαλος* of his first play? Answers vary: because of his modesty, say those who take E. 512-45 and N. 530 f. seriously; because too young legally to receive a chorus (schol. N. 510); because a foreigner (van Leeuwen *Vesp.* XII); because a coward "safe crouched behind a name, Philonides or else Callistratus, put forth when danger threatened" (Browning *Aristophanes' Apology*, with the amenity due a brother poet!); because he was rich, or had *μικροφωνία* like Sophocles, or . . . etc. | That the *Banqueters* was brought out *διὰ Καλλιστράτου* is stated in *Prolegg. de Comoedia* III (Dübner p. xv 50 = Bergk p. xxxii § 12). Philonides is thought the more probable *διδάσκαλος* by Kock (*Nub.* 531) and Teuf.-Kaehl. 4. But Weber 95-108 regards the play as a political rather than a moral satire, aimed at such rhetorical *πολιτικοί* as Thrasymachus. If then *Prolegg. de Com.* (*l.c.*) is correct in further reporting that Arist. intrusted his political comedies to Callistratus, and those aimed at Euripides and Socrates to Philonides, it follows that Callistratus brought out the *Banqueters*.

5. Arist. refers to the *Banqueters* and its results for him in A. 502 f., 642 ff.; see also schol. on A. 378. | The poet prosecuted was Arist., say Fritzsche, Bergk, A. Müller, Ribbeck, Cobet, Capps,

Fr. Leo, Kaibel, Meyer 4. 377, Busolt 3. 1061, Haigh 73, Croiset 73, Starkie *Ach.* p. 247 (where see list of disputants and passages cited); was rather Callistratus (or Philonides), say C. F. Hermann, Petersen, Kock, Müller-Strübing, Briel, Wilhelm, Reisch, Römer (see Starkie *l.c.*). | Penalty of the suit: discussed by Croiset 78-80.

6. The tradition of a *γραφὴ ξένίας* (schol. *Ach.* 378, *Vita* XI li. 27 Dübner = Bergk XII § 4) is rejected by J. Kirchner (*Prosopographia Attica*), Römer (130), Busolt (3. 1061), Christ-Schmid (393); is held probable by Croiset (143); is matter of conviction with van Leeuwen (*Prolegg.* 39). Van Leeuwen's theory is this: the poet's stock was Aeginetan — note Pindar's third Nemean in honour of the Aeginetan Aristocleides, *son of an Aristophanes*. His father Philip sided with Athens in the war which began *c.* 488, and was one of those who migrated to Attica then (Hdt. 6. 90) or later in 458. He was admitted to citizenship, his wife remaining Aeginetan. Pericles' bill requiring for citizenship that both parents be Athenians was passed in 451. If now the poet was born before 451, his citizenship could not be challenged; if born later, his alienship was no less certain; if born just in 451, his status might be matter of doubt. In 431, Aegina being cleared of its inhabitants and occupied by Athenians, Philip claimed his old patrimony, and thus the passage in *Ach.* refers to Arist. and not to Callistratus.

7. From the *ὑποθέσεις* we know that *Ach.*, *Av.*, and *Lys.* were brought out by Callistratus, the *Vesp.* and *Ran.* by Philonides. Callistratus also had in charge *Δαυραλῆς* (*Prolegg. de Com.* III 50 Dübner) and *Βαβυλώνιοι* (Suidas); Philonides taught *Προάγων* (Hyp. *Vesp.*), *Ἀμφιάρεως* (Hyp. *Av.*), and probably *Nub.* (Dübner *Prolegg. de Com.* III 52). Arist. himself is the official poet only for *Eq.*, *Pax* (?), and *Plut.*, though this list also is questioned (*Vita* XI 80 Dübner = Bergk XII § 12). | Were Callistratus and Philonides poets or only actors? *Vita* XII § 15 Bergk (= Dübner p. xxviii footnote) speaks of them as *ὑποκριταί*; but *Vesp.* 1018 honours them with the name of poet. For sufficient discus-

sion see Teuf.-Kaehl. 5 and Starkie *Vesp.* p. 309. | Note that other poets sometimes employed διδάσκαλοι; e.g. Eupolis exhibited *Autolycus* διὰ Δημοστράτου (Athen. 216 d), and Eubulus made use of Philip son of Arist. as διδάσκαλος (schol. Plat. *Apol.* 19 b).

8. ἔγραψε δὲ δράματα μδ', ὧν ἀντιλέγεται τέσσαρα ὡς οὐκ ὄντα αὐτοῦ (*Vita* XI 85 Dübner = Bergk XII § 13). | On the son Araros: Hyp. IV *Plut.*, *Prolegg. de Com.* (Dübner) XI 77, XII 36, XIII 16, XV 21.

9. The name of the third son was Nicostratus (*Vitae* XI 79, XII 43 Dübner) or Philetaerus (Suidas, schol. Plat. *Apol.* 19 c). | Arist. bald: E. 550, N. 540, P. 767 ff., Eupol. 78.

10. Names of all comedies by Arist.: Teuf.-Kaehl. 3 f., Kock *Com. Fragm.* | Arguments of the extant comedies: Teuf.-Kaehl. 8-19, Christ-Schmid 395-410, W. C. Wright *Hist. Grk. Lit.* 284-303.

12. Rhythms of Arist.: Rossbach 3. 2. 799 ff. | Diction: Tucker *Ran.* xxxiv-lvi. | Love of Nature: Croiset 15, Busolt 3. 925. | Pathos: exx. in A. 810 (starving Megarian takes "this one fig"), V. 291-315 (boy-escort pleads for figs), L. 596 f. (woman's bloom is brief), Pl. 281 f., 535 ff. | Structure of plays: so varied and supple as to be the despair of formalists. They would beg him, as Trygaeus begs the dancers in *Pax* 323, "not to spoil the thing by his capers" (μηδαμῶς . . . πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα); but like those dancers either his left leg or his right *will* break loose to fling one more heaven-high *pas*. — Thus his "Πάρδος" is not always an entering song. In *Nub.* the chorus sing it before entrance, in *Thesm.* they suddenly are presented to view without either entry or song, in *Eccl.* they sing their first song not as they file in but file out. — Nor are the choirs always half-choirs (12 in each), singing in responsion; see R. Arnoldt *Die Chorpartien bei Arist.* (1873) 178 on (e.g.) *Thesm.* 1136-59, and Zielinski 275 for *Ran.* 399-416. — Nor does P. Mazon believe that the "Ἀγών" (*word-duel*) need be cast in the rigorous mould required by Zielinski; *Essai* p. 5: "la comédie grecque est faite d'une succession régulière de cadres souples et

non d'une succession incohérente de cadres rigides." He thus finds an *ἀγών* not unsymmetrical in A. 490-625, N. 358-475, Th. 372-530, where Zielinski found no *ἀγών* at all (or at most but fragments due to revision or corruption), because these passages were not of the stereotyped form seen in E. 756-941, N. 950-1104, Av. 451-638. | Wit of Arist.: Teuf.-Kaehl. 23 f., Starkie *Ach.* xxxviii—lxxiv. The latter elaborately classifies Aristophanic jests by the Aristotelian scheme found in *Prolegg. de Com.* X d Dübner (= Bergk XI = van Leeuwen *Prolegg.* 192 f.).

13-14. Comic portraiture in Arist.: Teuf.-Kaehl. 28; S. H. Butcher *Aristotle's Theory of Poetry and Fine Art*⁸ ch. 10, especially 379 f.; Ivo Bruns *Das literar. Porträt der Griechen* (1896) 150 ff.

16. The climax of Athens' power is variously dated from 460 B.C. (seizure of Naupactus) to 447 (just before defeat at Coronea).

17. Cleisthenes: Hdt. 5. 66 ff., Aristot. *Ath. Pol.* 20 ff. | Size of Attica: 975 square miles (Baedeker's *Greece*); estimates vary above and below this. | Dependence of the other cities upon Athens: at the time of the Samian apostasy 440 B.C., only three allies—Chios, Lesbos, and Samos—maintained their own ships and paid no tribute; Thuc. 1. 19, 3. 10; Aristot. *Ath. Pol.* 24. 2. | For Pericles' ideal (but unrealized) city see his funeral oration (Thuc. 2. 35 ff., especially 41. 4). | Gold mines of Thrace: Thuc. 1. 101, Meyer 4. 28-31; for the silver mines of Laurium see Thuc. 6. 91. 7, Hdt. 7. 144, Aristot. *Ath. Pol.* 22. 6, Plut. *Them.* 4, *Nic.* 4, Xen. *Mem.* 3. 6. 12, *Vect.* 4, Strabo 399 *fin.*

18. For Pericles' dreams see Plut. *Peric.* 11. 4 f., 12, 14. 1, 15. 2. | Athens covetous of power in the Euxine (Plut. *Peric.* 21. 1, Arist. V. 700), Caria (Arist. E. 173 f.), Cyprus (Thuc. 1. 112, Plut. *Cim.* 18. 4 ff.), Egypt (Thuc. 1. 104, 112), Sicily and Tuscany (Plut. *Peric.* 20. 3), Sardinia (Arist. V. 700), Carthage (Plut. *Peric.* 20. 3, Arist. E. 173 f., 1303 f.), Gibraltar (Plut. *Nic.* 12). | Supreme insolence (*ὑβρις*) shown, for example, toward the Melians (Thuc. 5. 89); also in displaying the tribute and orphans in the orchestra of the theatre at the Dionysia in the presence of

the allies (Isoc. 8. 82 f.). *τίκτει τοι κόρος ὕβριν* (Theogn. 153). *ὑβρις φυτεύει τύραννον* (Soph. *O. T.* 873).

19. Athenian oppression is minimized by Grote (ch. 47 mid.); but see Holm 2. 218, Wilamow. *Phil. Unters.* 1. 73-76 on *φρούραρχοι, ἐπίσκοποι, κλητῆρες, ἐπιμεληταί* established over dependencies; also ps.-Xen. *Rep. Ath.* 1. 14-18, Harpocr. s.v. *ἐπίσκοπος* quoting Antiphon, Bekk. *Anecd.* 254 *ἐπισκέπται*, Thuc. *passim* s.v. *φρούριον* and *φρουρεῖν*, and the words of Pericles and of Cleon in Thuc. 2. 63. 2, 3. 37. 2, also 3. 10. 5, Aristot. *Ath. Pol.* 24. 2, Busolt 3. 224-28. The oppression must have been considerable and notorious to have drawn such heavy fire from the comic poets; see Arist. *Βαβυλώνιοι*, V. 237, Av. 147, 1022, 1050, 1422, Eupol. *Πόλις* especially frg. 233. | Hatred of Athens universal: Isoc. 8. 77-79. | Corruption of character by war: Thuc. 3. 82 f. | Ambition of Pericles: Plut. *Peric.* 7.

20. Peloponnesian war a conflict between democracy and oligarchy (Whibley 34); its cause, Sparta's fear of Athens' growing power (Thuc. 1. 23, 33, 86), or Athens' resolve to maintain her naval empire (Bury 397). | The "sycophants" or false informers and blackmailers: Xen. *Conviv.* 4. 30, Plut. *Nic.* 2 *fin.*, 4 *med.*, 5 *init.*, Meyer 4. 141-43. | Fear of tyranny: Thuc. 6. 27. 3, 6. 28. 2; Arist. V. 498 ff., L. 619.

21. Invasions of Attica took place in 431, 430, 428, 427, 425, and 413 B.C., when finally Decelea was seized and permanently occupied by the Lacedaemonians; Thuc. 2. 19, 2. 47, 3. 1, 3. 26, 4. 2, 7. 19. | Athens crowded with country-folk: Thuc. 2. 17. 1-3, 2. 52. 2-3, Arist. A. 72, E. 792 f., Busolt 3. 926. | Athens a fortress — *ἀντὶ τοῦ πόλις εἶναι φρούριον κατέστη* Thuc. 7. 28. 1, Isoc. 8. 92. | Quarter-million human beings inside Athens' walls: Beloch *Die Bevölkerung der gr.-röm. Welt* 54 ff., *Hist.* 1. 404, Bury 378, 870, Starkie *Ach.* XVI. | City full of corpses: Thuc. 2. 52. | Moral effect of the plague: Thuc. 2. 53. | Cimon's policy of dual headship: Plut. *Cim.* 16 *fin.*, Bury 342-45, Busolt 3. 256.

23. Cleavage of opinion crosswise and lengthwise: not all noblemen were oligarchic, nor all conservatives ignorant; some

old men were radical, some city-people religionists; no working majority was left on any subject. Meyer 4. 148 ff., 420 ff.

24. Two or three thousand citizens slain on each expedition: Aristot. *Ath. Pol.* 26. 1, Isoc. 8. 88. | No *ξενηλασία* in Athens: Thuc. 2. 39. 1. | Citizenship not too strictly guarded: Isoc. *Lc.*, Busolt 3. 337 f., Meyer 4. 11-14.

25. Moral ruin resulting from war: Thuc. 3. 82 f., Meyer 4. 345 f., 417 f. Note the falling off of Athenian respect for sacred precincts between 446 B.C. at Brea, and 424 at Delium (C. L. Hicks *Man. of Grk. Hist. Inscript.* No. 29, Busolt 3. 417 f., Thuc. 4. 97 f.). Compare also Athens' oath in 445 B.C., to deal honourably and justly by Chalcis with her condemnation of the Lesbians in 427, and her butchery of the Melians in 415 (Hicks No. 29, Busolt 3. 433, Thuc. 3. 36, 5. 116). — Beloch, however (1. 594 f.), finds no moral deterioration resulting from the war but only a letting loose of passions previously there but asleep.

26. Athens a democracy in name, but in fact τοῦ πρώτου ἀνδρὸς ἀρχή Thuc. 2. 65. 9; cp. Telecl. 42, Plut. *Peric.* 15 *init.*, 16. | Athenians pensioners: Plato *Gorg.* 515 *c* ἀκούω Περικλέα πεποικημένοι Ἀθηναίους ἀργούς καὶ δειλοὺς καὶ λάλους καὶ φιλαργύρους, εἰς μισθοφορίαν πρώτων καταστήσαντα. | The δημοκρατία almost an ὄχλοκρατία: ps.-Xen. *Rep. Ath.* 2. 9 f., Meyer 4. 371-73. | Pericles' great debt to Anaxagoras: Plut. *Peric.* 4 *fin.*, 8 *init.* | Pericles as demagogue: Plut. *Peric.* 9 *med.* ὑπεποιεῖτο τὸν δῆμον, 11 *med.* τῷ δήμῳ τὰς ἡνίας ἀνείς ὁ Περικλῆς ἐπολιτεύετο πρὸς χάριν. Beloch 1. 466 (Pericles) "hatte ein sehr feines Gefühl für das, was die öffentliche Meinung verlangte." Meyer 4. 48 (Pericles) "hat, um sich zu behaupten, dem Parteiprogramm erst recht bedenkliche Concessionen machen müssen." | Destruction of the court of the Areopagus: Plut. *Peric.* 7 *fin.*, 9 *fin.*, *Cim.* 15 *med.*, Aristot. *Ath. Pol.* 27. 1, *Polit.* 1274 a 8. | On Pericles and his policy in general, see Busolt 3. 246-55, 261-95, Couat 130-41, Beloch 1. 466 ff., Aristot. *Ath. Pol.* 27. 3 f., Plut. *Peric.* 9. Some of his policies were as follows: (1) all offices of state and jury service thrown open to all citizens with pay (Aristot. *Polit.* 1274 a 8, *Ath. Pol.*

27. 4, Plut. *Peric.* 9, Bury 349, Abbott 135); (2) cleruchies (Plut. *l.c.*, Bury 365, Abbott 111, 135, 286); (3) allies to be kept well in hand (Bury 362, 382, Abbott 130 f., 156-59); (4) league-money to be used to adorn Athens (Plut. *Peric.* 12-14, Bury 364, 373, Abbott 135-39); (5) splendour of festivals increased, and theoric fund established (Plut. *Peric.* 9, Holm 2. 204, Busolt 3. 264 f.). That Pericles instituted the theoric fund is doubted by Beloch 2. 360 and Bury 587. | Final judgment on Pericles: Thuc. 2. 65, Meyer 4. 47-50, Busolt 3. 984-86.

27. Change in Pericles after winning undisputed control: Plut. *Peric.* 15. | Deterioration of popular leaders after Pericles: Thuc. 2. 65. 6-10, Aristot. *Ath. Pol.* 28. 1, schol. Arist. P. 681, Beloch 1. 476; also of generals: Eupol. 100, 117, 205, Meyer 4. 378 f., Starkie *Ach.* XVII.

28. ps.-Xen. *Rep. Ath.* 2. 8 *ἔπειτα φωνῆν πᾶσαν ἀκούοντες ἐξελέξαντο τοῦτο μὲν ἐκ τῆς, τοῦτο δὲ ἐκ τῆς· καὶ οἱ μὲν Ἕλληνες ἰδίᾳ μᾶλλον καὶ φωνῇ καὶ διαίτῃ καὶ σχήματι χρῶνται, Ἀθηναῖοι δὲ κεκραμμένη ἐξ ἀπάντων τῶν Ἑλλήνων καὶ βαρβάρων.* Beloch 1. 591. | Comic specimens of bad "Athenian": Arist. P. 291, Th. 1001 ff. (Scythian), Av. 1615, 1628, 1678 (Triballian), A. 100, 104 (Persian), 729 ff. and 860 ff. (Doric and Boeotian); Timotheus' *Persians* 162 ff. Xenophon's Attic is held to be impure because of his long sojourns abroad.

29. On dress: ps.-Xen. *l.c.*, Thuc 1. 6, Beloch 1. 591, Iwan v. Müller *Griech. Privataltert.*² (1893) 97 ff., Gard.-Jev. 49-67; note on *Nub.* 984 *infra*.

30. Importation of luxuries: Thuc. 2. 38, ps.-Xen. *Rep. Ath.* 2. 7, 2. 11, Hermip. 63, Meyer 4. 53 f., Beloch 1. 397, Wilamow. *Phil. Unters.* 1. 76. | Peacocks: Starkie on *Ach.* 63, Antiph. 175 (K. 2. 83), Athen. 654 a-55 e, 397 a-98 b. | "Coddled" school-children: Arist. N. 965, 987. | A round of processions and festivals in Athens: Thuc. 2. 38, ps.-Xen. *Rep. Ath.* 2. 9, Plut. *Peric.* 11. See Cratinus' *Μαλθακοί* for general effeminacy of the age.

31. Cleon's bad manners: Aristot. *Ath. Pol.* 28, Plut. *Nic.* 8, Arist. A. 381, E. 137, V. 36, 596, 1034. His impudence pleased

the people; see the anecdote in Plut. *Nic.* 7 *fin.* | Neither Triballian nor "specialized" pettifogger knew how to drape his himation: Arist. Av. 1567-71, Plato *Theaet.* 175 *e.* | Children ill-bred: Arist. N. 981, 993, 998.

32. Odeum: Busolt 3. 469. | Music developed but degenerate: Pherecr. 145, Athen. 632 *a b* quoting Aristoxenus, Meyer 4. 179-82, Smyth liii-lv, lvii, lxvi f. | The dithyramb τὸ παλαιὸν οἱ ἐλεύθεροι ἐχόρευον αὐτοί (ps.-Aristot. *Problems* 19. 15). | Phrynis: see note on v. 971 *infra*. | Timotheus: Christ-Schmid 241 f., Smyth 137 f., 462-65, Wright *Hist. Grk. Lit.* 133-36; for the 11-stringed lyre see Wilamow. *Timotheos* 74.

33. Music a mere ear-tickling: Plato *Gorg.* 501 *e*-502 *a.* | Social singing wanes: Arist. N. 1357-60. | Older music and poets passing: Arist. N. 966-70, 1355-72, V. 220, 269, R. 1304-07, Eupol. 139, Antiph. 85 (K. 2. 45), Wilamow. *Textgesch.* 11-14, Jebb *Bacchylides* 52 ff. | Gnesippus: Athen. 638 *d*-39 *a* (= Chion. 4, Crat. 15, 97, 256, Telecl. 16 (?), 34, Hermip. 45 (?), Eupol. 139).

34. Confusion of lyric types: Plato *Legg.* 700; Christ-Schmid 235-38. | Euripides ποιητὴς ῥηματίων δικανικῶν Arist. P. 534. His decline from tragic level: Arist. R. 939-43, 949-52, 971-88; Christ-Schmid 329, 364.

35. Parodies of Kinesias, for example, in *Av.* 1372-1400; of cyclic poets in general, *Nub.* 335-38. | Of Timotheus it may be true that his originality lay rather in music, and that in his poetry he but followed tradition and the trend of his times, his metaphors, for example, being hardly more enigmatic than others by his predecessors. But when he sows these metaphors "with the sack and not with the hand," when almost every phrase is a strain for some "effect," who is not reminded of Molière's *Précieuses Ridicules*? When he calls a ship's oars its "mountain-feet" (οὐρείους πόδας, because made of the mountain-grown fir), when thole-pins are for him "marble-shining children" (μαρμαροφεγγεῖς παῖδας) which have "leaped out of the mouth" when crushed in battle (στόματος ἐξήλλοντο), when the sea strewn with wreckage and dead bodies seems to him "starry" (κατάστερος πόντος), can we

say that the ridicule is not deserved in Arist. N. 333 ff.? See note on § 100. La Bruyère says of those who frequented the Hôtel Rambouillet: "They left to the vulgar the art of speaking intelligibly; a phrase, not over clear, expressed before them, was sure to bring on another still more obscure, which was at last followed by positive enigmas, always greeted with the plaudits of the whole circle. . . . To take part in these discussions one wanted neither good sense, memory, nor capacity, but *esprit*, not of the best or most genuine, but of the falsest kind." — It appears that here, too, the Greeks were precursors of the moderns.

36. For "resolutions" in tragic trimeter see Christ *Metrik* § 378.

37. Aeschylus neglected, and Euripides enthroned, at least with the youth: Arist. N. 1367, 1371, R. 771-78. Note that according to Couat 339 Arist. parodies no less than thirty-three of Euripides' tragedies — a pointless thing, had he not counted on the acquaintance of the public with the originals.

38. Bankruptcy of poetry at end of fifth century B.C.: Christ-Schmid 236. | Strabo 18 (1. 2. 6) αὐτὸ δὲ τὸ πρὸν λεχθῆναι τὸν ἀνευ τοῦ μέτρου λόγον ἐμφαίνει τὸν ἀπὸ ὕψους τινὸς καταβάλλοντα καὶ ὀχλήματος εἰς τοῦδ' ἴφους. | On "Art for art's sake": Meyer 4. 160 (Euripides) "ist stolz auf sein Denken, auf seine geistige Superiorität" — "nur zu oft ist ihm das Einfache zu einfach, und er greift zum Unnatürlichen."

39. Professionalism and specialization of athletes: Gardiner ch. 6, Gard.-Jev. 322. | Meat-diet introduced in fifth century: Gardiner 126. | Over-development of special parts, as legs or shoulders: Xen. *Conviv.* 2. 17. | Overeating proverbial: Xen. *Mem.* 1. 2. 4, Aristot. *Nic. Eth.* 2. 6. 7 (= 1106 b 3), Arist. P. 33 f., Athen. 412 f. | ἰδιώτης vs. ἀθλητής: Xen. *Mem.* 3. 12. 1. | High rewards: Plato *Rep.* 620 b, *Apol.* 36 d. | General condemnation of athletics: Xenophanes frg. 2 (Bergk⁹), Eur. frg. 282 (Nauck), Plato *Rep.* 404 a, 411 c d, Aristot. *Polit.* 1335 b, Arist. N. 1002, 1054, R. 1087. | Gymnasia deserted: Arist. N. 1054, R. 1070; or frequented by "chatterers" such as Socrates: Xen. *Mem.* 1. 1. 10. |

Alcibiades, a devotee of the turf, entering seven chariots at the Olympian races of 416 B.C., and winning therein three prizes: Thuc. 6. 16. 2, Plut. *Alcib.* 11. | Of the Sophists everyone writes—Grote ch. 67, Zeller, Gomperz, Meyer 4. 253-72, Beloch 1. 630-37, Bury 385-89.

40. Rhetorical training in Athens in fifth century: F. Blass *Attische Beredsamkeit* and R. C. Jebb *Attic Orators*—the opening chapters of each; for briefer treatment see Christ-Schmid 510-18, Adams' *Lysias* 13-31, 344-57.

41. "Reflection supersedes authority"—"Not old Herodotus himself escaped the spirit of his age" (Gomperz 1. 408. f.). | Education of the individual: Meyer 4. 249-53. | λογισμός, σκέψις: Arist. R. 973-75. | Athenian *esprit*: A. W. Verrall *Euripides the Rationalist* (1895) 90 f., quoting Thuc. 3. 38 ("Athenians pride themselves on applauding a subtlety before it is out, catching the sense before it is spoken"). | τί λέγεις σύ; Arist. N. 1174. | Protagoras-debate: Plut. *Peric.* 36. Alcibiades on Law: Xen. *Mem.* 1. 2. 40-46.

42. Culture anti-democratic: Meyer 4. 423.

44. πάντων χρημάτων μέτρον ἄνθρωπος. οἷα μὲν ἕκαστα ἐμοὶ φαίνεται, τοιαῦτα μὲν ἐστὶν ἐμοί, οἷα δὲ σοί, τοιαῦτα δὲ αὖ σοί (Plato *Theaet.* 152 a). | Euripides-anecdote: Plut. *Moral.* 33 c (= Eur. frg. 19 N.); cp. also Athen. 582 d.

45. φύσις vs. θέσις: Plato *Gorg.* 483 f., *Protag.* 337 d, Xen. *Mem.* 4. 4. 14, Diog. Laert. 2. 16 (Archelaus said τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει, ἀλλὰ νόμῳ), Eur. *Hec.* 800 f. νόμῳ γὰρ καὶ θεοὺς ἡγοούμεθα καὶ ζῶμεν ἄδικοι καὶ δίκαι' ὥρισμένοι, Arist. N. 1075-78, 1427-31. See especially A. W. Benn *Philosophy of Greece* 137-44 commenting on Eur. *Phoen.* 546 ff. | Cephalus and his life-rule: Plato *Rep.*, *init.* and 331 b. | Laws made by οἱ ἀσθενεῖς καὶ οἱ πολλοί: Callicles in Plato *Gorg.* 483 b. | Each generation to make its own laws: Arist. N. 1421-24. | Probably Pherecrates' comedy, the Ἄγριοι, was a satire on "life according to Nature (φύσει)."

46. Pericles and Aspasia: Plut. *Peric.* 24, Beloch 1. 474,

Couat 135 "Son mariage illégal avec Aspasia était, pour la plupart des Athéniens, un défi jeté à leurs traditions les plus respectables. La famille, sur qui reposait tout l'État, ne pouvait subsister que par la pureté du mariage; Périclès donnait l'exemple d'y faire entrer les courtisanes." | For modern Aspasian literature see Busolt 3. 565 ff. | Divorce of Hipponicus: Plut. *Peric.* 24. 5. Bigamy of Callias: Andoc. *De Myster.* 124. — Phaedra's conduct in the play Ἰππόλυτος καλυπτόμενος, being "ἀπρεπὲς καὶ κατηγορίας ἄξιον" has been withdrawn from the play now extant, Ἰππόλυτος στεφανηφόρος; see the argument.

47. Athens' misappropriation of league-funds, and ostracism of Thucydides: Plut. *Peric.* 12, 14. | ἀρπαγή or κλοπή of public money frequently charged, e.g. in Lysias 21. 13, 25. 19, 26. 6. 9. 11, 28. 1, 30. 26; cp. Xen. *Anab.* 4. 6. 16, and see note on § 67, 8.

48. Pleistoanax-incident: Plut. *Peric.* 22, Arist. N. 859 with schol., Busolt 3. 429. | δωροδοκία a national weakness: K. F. Hermann *Gr. Privatalt.*³ (1882) 44 f. Many trials recorded, as of Cimon (acquitted, Plut. *Cim.* 14), Pythodorus and Sophocles (exiled, Thuc. 4. 65. 3), Eurymedon (fined, Thuc. *l.c.*), Pericles (convicted, Thuc. 2. 65. 3, Plato *Gorg.* 516 a, Busolt 3. 950 ff.). See also Isoc. 8. 50. | Jury-bribery in 409 B.C.: Aristot. *Ath. Pol.* 27. 5, Diod. Sic. 13. 64. 6, Plut. *Coriol.* 14. | συνδεκάλειν of "wholesale bribery" is used by Plut. (*Peric.* 9) of Pericles' earlier concessions to the people to win the headship. For references to bribery in Arist. see note on § 67, 9.

49. Religion of Athens at this time: Couat ch. 6. | Foreign gods in Athens: Foucart 55-66, Couat 253-58, Beloch 2. 4-9, Gard.-Jev. 214-16, Rohde 2. 104 f., Harrison 417-19, Strabo 471. | Ridiculed by the comic poets: Cratinus in Ὀρᾶται, Aristophanes in Λήμναι, Ὀραι, V. 9, 119-21, Av. 1570 ff., L. 387-98, Eupolis in Βάπται, Plato in Ἄδωνις, Apollophanes in Κρηῆτες. See Lobeck *Aglaoph.* 625 ff. | Alcibiades lampooned in Eupolis' Βάπται.

51. Meyer 2. 595 f. (in seventh century the gods exchanged fetish formlessness for human form; human sacrifice almost extinguished); 2. 727-31 (in sixth century the gods become moral-

ized. Need felt for a personal, not alone for a tribal or city god. Worship of Dionysus, Demeter, Persephone, the "nature-gods," recognized by the state along with that of the Olympian gods — *i.e.* religion becomes democratic, is no longer aristocratic, as in Homer). | The passing of Zeus: Gard.-Jev. 296, Harrison 29. Fairbanks *Grk. Religion* 364 f. gives a list of the religious festivals of Athens.

52. Religious ecstasy leads up or down: Harrison 658. | Orpheus, made one of the Argonauts and therefore far antedating Homer and Hesiod, was a founder well chosen for this "revealed" religion: Meyer 2. 736, Wilamow. *Hom. Unters.* 211. But educated antiquity detected the lateness of the poems attributed to him: Hdt. 2. 53. | On Orphism in general: Gard.-Jev. 213-22, Harrison 478 to end, Meyer 2. 734-49, Rohde 2. 103-36. | Orphism a personal religion: Meyer 2. 745, Farnell 3. 130 "The object of the *μύσσις* (initiation) is to place the *μύστης* in a peculiarly close and privileged relation with the divinity or the deified spirit"; this definition of *μυστήριον* "serves to mark the contrast between these peculiar ceremonies and the ordinary classic cult of city of gens or family." | Reinterpretation of old myths common to Hindus, Iranians, Hebrews, Egyptians, and Greeks: Meyer 2. 714. For that of the Orphics see Harrison 495. | Immersion in mud: Harrison 516, Arist. R. 145-51. | Abstinence from eggs, beans, etc.: Rohde 2. 126. | Symbolism of such abstinence: Harrison 509.

53. Choicer spirits influenced by Orphism were Xenophanes, Pherecydes, Pythagoras, Pindar, Heraclitus, Aeschylus, and others: Meyer 2. 747. | Danger of ceremonial religion to those without imagination is seen in Ibsen's satire (*Brand*, Act V):

"On me no spot is to be seen;
The tub of Faith hath wash'd me clean;
Each splash has vanish'd, scraped and scored
On Holiness's washing-board;
In Vigilance's mangle I
Have wrung my Adam's-vesture dry;
And shine like snowy surplice fair,
Soap-lather'd with the suds of Prayer."

Orphic dogmatism: Rohde 2. 111. The Eleusinian Mysteries, on the contrary, taught by δρώμενα (δράμα), not by λόγος: Farnell 3. 192. | For varieties of Orphic cosmogony see E. Abel *Orphica* (1885) 156–209. That followed in the text is Gruppe's in Roscher's *Lexicon s.v.* Orpheus, § 65. A cosmogonic parody: Arist. Av. 692 ff. Reward to the initiated: μακάρων εὐωχία Arist. R. 85; τὸν ἅπαντα χρόνον διάγειν μεθύοντας, μέθην αἰώνιον Plato *Rep.* 363 c d. | Punishment for the uninitiate: βόρβορος, σκῶρ αἰείων, σκότος Arist. R. 145, 273; πηλός, κοσκίνῳ ὕδωρ φέρειν Plato *Rep.* 363 d, δεινά 365 a. Rohde 2. 128, 1. 313. | Vengeance on enemies: Plato *Rep.* 364 b–e, Rohde 2. 128.

54. Itinerant priests: Harrison 516 f., Plato *Rep.* 364 b–e, Plut. *Moral.* 168 d, 171 a b.

55. Greek religion a thing of tradition and ritual, not of feeling; of the state, not of the individual: Couat 218–23, Rohde 2. 71 ff., G. L. Dickinson *Greek View of Life* 9 ff., 17 ff. | Philosophers could still be theists; e.g. Thales believed τὸ πᾶν ἐμψυχον ἅμα καὶ δαιμόνων πλήρες, Alcmaeon θεοὺς ᾤετο τοὺς ἀστέρας εἶναι ἐμψύχους ὄντας, Socrates prayed to Ἥλιος (Plato *Symp.* 220 d. | Herodotus critical e.g. in 1. 131, 2. 49. 53. 172, 3. 38. 80 ff. On his and Sophocles' attitude toward religion see Meyer 4. 129–39; on "the world" of difference between Sophocles and Euripides, Meyer 4. 151.

56. Lightning: note on v. 404 *infra*. | μετεωρολογία: *infra* v. 332 f., note. | Diogenes: θεός=ἄηρ; note on v. 228. | For the theories of Pythagoras, Empedocles, Leucippus-Democritus, and others see briefly Zeller's *Hist. of Philosophy*, Eng. translation by Alleyne and Abbott (1886). Isoc. 15. 268 disapproves of studying "the old sophists," ὃν ὁ μὲν ἄπειρον τὸ πλῆθος ἐφησεν εἶναι τῶν ὄντων, Ἐμπεδοκλῆς δὲ τέτταρα (καὶ νείκος καὶ φιλίαν ἐν αὐτοῖς), Ἴων δ' οὐ πλείω τριῶν, Ἀλκμαίων δὲ δύο μόνα, Παρμενίδης δὲ καὶ Μέλισσος ἓν, Γοργίας δὲ παντελῶς οὐδέν.

57. Pericles' debt to Anaxagoras: Plut. *Peric.* 4–6, Meyer 4. 50. Anaxagoras took up permanent residence in Athens c. 462 B.C. (Busolt 3. 9). His book περὶ φύσεως to be had in the "ὀρχήστρα": Plato *Apol.* 26 d. | Athenians sacrificed to Ἥλιος and the Ὀραὶ

at Pyanepsia and Thargelia: schol. Arist. E. 729. Pl. 1054. | For Euripides *θεός = αἰθήρ* (see notes on vv. 264, 265); the sun was a χρυσᾶ βῶλος (frg. 783, *Orest.* 983); "there are no gods" (frg. 286, Meyer 4. 116 f.). | Protagoras' dictum on the gods: Diog. Laert. 9. 8. 3; for Gorgias' agnosticism see Sext. *adv. math.* 7. 65; on Critias' *Sisyphus*, Nauck's *Tragic. Fragmenta*² 771. Cp. also Eur. *El.* 743 f.

58. Victory of Ionian reason over superstitious Orphism: Wilamow. *Hom. Unters.* 214 f., Meyer 2. 728, 751, and especially 753, Bury 311 ff., 319 ff.

59. What to believe? Meyer 4. 113-17. | Sophocles' monotheism: Rohde 2. 234-46, Meyer 4. 121-23, 132 (§ 461), 139 f. | Herodotus on oracles: 8. 77. Xenophon also a believer: *Hipparch.* 9. 9, *Anab.* 3. 1. 11 ff. So too Socrates: Xen. *Anab.* 3. 1. 5. | Nicias superstitious: Plut. *Nic.* 4 f. | Lampon: note on v. 332 *infra*.

61. Diopieithes' bill: Busolt 3. 826. | On the "heresy" trials see G. F. Schömann *Gr. Altert.* 2. 583-89, Meier and Schömann *Att. Prozess* (Lipsius) 1. 366-75, Busolt 3. 825 ff. | Alcibiades recalled from Sicilian expedition: Thuc. 6. 53. | Intolerant Athens: Holm 2. 293 f., 445 f.

62. Divided Athens: Meyer 4. 433-35 (§ 617), Beloch 1. 634 f. | Man vs. State: Plato *Crito* and *Gorgias* (Callicles); Arist. N. 1399 f., R. 1069-88; Meyer 4. 143-48 (§ 468 f.), 251 (§ 520); Croiset 250 f.; Whibley 80 "This exaltation of the individual was the result of the general philosophic movement of which the Sophists were the representatives"; Beloch 1. 474 "Liberation from every compulsion, be it what it may, was the goal of endeavour of this fifth century in Athens." | For terrible condemnation of Alcibiades see Grote ch. 66 *fin*.

65. Kock names 42 poets and 275 plays in vol. 1 of his *Comic Fragments*.

66. Plato allows wine at festivals: *Legg.* 775 b. | With the licensed satire of Athens at the Dionysia compare the modern academic world in its class-days, spring-days, annual burlesques,

and comic papers, where students have their fling at the faculty, who emerge nevertheless undamaged in reputation, even though the jests graze unpleasant truths.

67. Old Comedy homogeneous: Couat 34. Yet individuality not wholly lost; Crat. was ἀστυγρός, Pherecr. ὑπόπικρος, Eupol. εὐφάνταστος κατὰ τὰς ὑποθέσεις, etc. See *Prolegg. de Com.* II and III (Dübner). | Subjects of Old Comedy: like Cleon's oracles (*Eq.* 1006), they were "about you, about me, about everything"; e.g. (1) The gods, as Ἡρακλῆς πεινῶν, Διόνυσος δειλός, Ζεὺς μοιχός, in fact, all Olympians, especially at birth and marriage. Dionysus plays many rôles—at bar of justice (Arist. frgg. 70, 71), as soldier (Eupol. in Ταξίարχοι), as athlete (Aristomen. Διον. Ἀσκητής, K. 1. 692), as κότταβος-player (Amips. 4), as barber (Stratt. 6), as poetic critic (Arist. *Ran.*). See Couat 229 ff., Römer 66 f. For foreign gods see n. on § 49.

67.—(2) *Soothsayers, priests*: see n. on § 88.

67.—(3) *Demagogues*: e.g. *Pericles*; Crat. 71, 111, 240 f., 293, 300, Διονυσολέξανδρος in *Oxyrrh. Papyri* 4. 71; Telecl. 17, 42, 44; Hermip. 41 (?), 46; Eupol. 94 and 100 in praise (Peric. being dead); Arist. A. 530, E. 283, and N. 213 not in derision, N. 859, P. 606.—*Cleon*; Hermip. 42(?), 46, Eupol. 290, 308, 456, Plat. 107, 216, Com. Adesp. 2, Arist. *Equites* and *Vespæ* throughout (see n. on § 74); Couat 142.—*Hyperbolus*: see n. on v. 551 *infra*.—*Pisander*; Hermip. 9, Eupol. 31, 182, Phryn. 20, Plat. in Πείσανδρος, Arist. P. 395, Av. 1556, L. 490, frg. 81; Couat 162.—*Alcibiades*; Pherecr. 155, Eupol. 158, 351, Archip. 45, Anonym. 27, 148, Arist. A. 716, V. 44–46, R. 1422–33, frg. 198 (Δαιταλῆς), and probably in Τηγανιστῆς and Τριφάλης; Couat 178.—*Cleophon*; Plat. in Κλεοφῶν, Arist. Th. 805, R. 679–85, 1504, 1532; Couat 164.—*Theramenes*; Philon. in Κόθορνοι, Eupol. 237, Polyzel. 3, Arist. R. 534–41, 967, frg. 549. See n. on § 74 and the following sections on orators, lawyers, and "sycophants."

67.—(4) *Orators*: *Antiphon*; Plat. 103, Arist. V. 1270, 1301 (B. Keil *Hermes* 29 (1894), 339).—*Demostratus*; Eupol. 96 f.,

Arist. L. 391-97. — *Diopceithes*; Telecl. 6 (more famous as a χρησμολόγος; see n. on § 88). — *Gorgias*; Arist. V. 421, Av. 1701. — *Neocleides*; Arist. Ec. 254, 398-406, Pl. 665 f., 716-26, 747, frg. 439. — *Phaeax*; Eupol. 7, 95, Arist. E. 1377-80. — *Philip*; Arist. Av. 1694-1705, frg. 113. — They are described as foreigners (Arist. A. 634) and striplings (A. 680) who use cajoling phrases (V. 668), did not exist in the days of Marathon (V. 1095), extort from the allies (P. 635-45), bite like hidden snakes (Th. 530), reduce the poets' pay (R. 367), are venal (Pl. 379), self-enriching (Pl. 567-71), lewd fellows (E. 879 f., N. 1093 f., R. 1070, Ec. 113, Com. Adesp. 15), and as reproductive as the heads of Hydra (Plat. frg. 186). See the sections before and after this, and n. on § 74.

67. — (5) *Lawyers* (συνήγοροι): e.g. *Alcibiades*; Arist. A. 716. — *Euathlus*; Crat. 75, Plat. 102, Arist. A. 704-10, V. 592, frg. 411. — *Marpsias*; Eupol. 166, Arist. A. 701. — They draw pay and work in collusion (Arist. A. 685-88, V. 691-95), appeal to base motives (E. 1358-60), use a special lingo (frg. 198), and are lewd wretches like the demagogues (N. 1089 f.). See the two previous sections, and Starkie *Vesp.*, Excurs. VII.

67. — (6) *Secretaries* (γραμματεῖς): as *Nicomachus* (R. 1506), *Phanus* (E. 1256, V. 1220), *Teleas* (Av. 168), *Theophanes* (E. 1103). The city is full of them (R. 1083 f.). Starkie *Vesp.*, Excurs. VII.

67. — (7) *Sycophants* (*Informers*, *Blackmailers*): Telecl. 41, Eupol. 231, Arist. A. 726, 818-28, 840, 904-58 (Athens exported them); E. 259-65, 278 f., 299-302, 326, 435-44, 480, 825 f., 923-25; V. 288, 505, 669-71, 895 f., 911, 914 ff., 923 ff., 928, 1096; P. 171 f., 639-47; Av. 1410-69 (their method of work); Ec. 562 f.; Pl. 31, 725, 850-958 (no magic ring can heal a sycophant-bite, v. 885); frgg. 100, 219, 439.

67. — (8) *Embezzlers*: as *Cleon* (Arist. E. 826 f., see section 3), *Cleophon* (Plat. 57, see sect. 3), *Meidias* (Phryn. 41, Plat. 80, 108, Metagen. 11, Arist. Av. 1297), *Neocleides* (Arist. Pl. 665, frg. 439, see sect. 4), *Pamphilus* (Arist. Pl. 174, frg. 40), *Simon* (Eupol.

218, Arist. N. 351).—In general, Arist. V. 554, Th. 811 f., Ec. 206 ff.

67.—(9) *Bribery, receiving of Bribes*: Arist. charges it against *Cleon* (E. 66 ff., 403, 438, 802, 834, 932, 938 f., 987–96, N. 591); *Dioppeithes* (E. 1083); *Eucrates* (L. 103); *Hermes* (P. 378–425, μεγαλοδωρότατος v. 392); *Hyperbolus* (N. 1065); *Lysicrates* (Av. 513); *Pisander* (frg. 81); a prytanis (P. 908, Th. 936 f.); the orators (V. 669–71); any petty office-holder (Av. 1111–13). See also Crat. 69, 128, 244, 401, and Plat. 119, who accuses *Epicrates* and *Phormisius*. Cp. n. on § 48.

67.—(10) *Perjurers*: as *Simon*, *Cleonymus*, *Theones*; Arist. N. 399 f.

67.—(11) *Charlatans*: as *Meton*; Phryn. 21, Arist. Av. 992–1020.

67.—(12) *Foreigners*: as *Akestor* (Σάκας); Call. 13, Meta-gen. 13, Theopomp. 60, Arist. V. 1221, Av. 31. *Archedemus*; Eupol. 71, Arist. R. 421 ff., 588. *Chaereas*; Eupol. 80, Arist. V. 687. *Cleophon*; Plat. in Κλεοφών, Arist. Th. 805, R. 679 ff., 1504, 1532. *Diitrephes*; Plat. 31, Arist. Av. 798. *Ecekestides*; Phryn. 20, Arist. Av. 11, 764 f., 1527, frg. 671 (?). *Myrmex*, *Nichomachus*, *Archenomus*; Arist. Av. 1506. *Spintharus*; Arist. Av. 762. —See also Arist. A. 704, R. 730. —On foreign dialect, n. on § 28.

67.—(13) *Sophists*: Crat. in Πανόπται and Χείρωνες (?), Eupol. in Αἴγες and Κόλακες, Arist. in Δαιταλῆς (though Thrasymachus was properly a rhetor) and *Nubes*, Amips. in Κόννος.

67.—(14) *Socrates*: Telecl. 39, 40, Eupol. 352 f., 361, Amips. 9, 28, Call. 12, Arist. Av. 1555, R. 1282, 1491, and *Nubes*.

67.—(15) *Tragic Poets*: over a score of them bantered (Couat 331). Those named by Arist. are *Akestor* (Σάκας), *Aeschylus*, *Agathon*, *Carcinus*, *Euripides*, *Iophon*, *Melanthius*, *Meletus*, *Morsimus*, *Philocles*, *Phrynicus*, *Pythangelus*, *Sophocles*, *Theognis*, *Xenocles*.—Note that Phrynicus' Μοῦσαι competed with Arist.'s *Ranae*, and like it discussed the comparative merits of poets.

67.—(16) *Cyclic or Dithyrambic Poets*: especially *Kinesias*;

see Pherecr. 145, Plat. 184, Stratt. in *Κυρροίας*, Arist. Av. 1372-1409, R. 153, 1437, L. 838-979, Ec. 330, frg. 149. Another is *Hieronimus*: Arist. A. 386, N. 349. The genus in general: Arist. N. 333-39, P. 828-31, Av. 904-55, R. 366. See also n. on § 99.

67.—(17) *Competing Comic Poets*: e.g. Crat. 200, 307, Eupol. 54, 78, 357 (?), Plat. 81, 100, Aristonym. 4, Amips. 28, Stratt. 20, 54, Sannyr. 5. Arist. feigns to scorn *Crat.* (A. 848-53, 1173, E. 400, 526-36, P. 700, R. 357), *Hermip.* (N. 557), *Eupol.* (N. 553, V. 1025, P. 762), *Phryn.* (N. 556, R. 13), *Lykis* and *Amips.* (R. 14), the whole set of them (N. 524, 537-60, V. 57-66, P. 739-48, R. 1-18, 358, etc.). See also n. on § 98, and on v. 554.

67.—(18) *Modern Music and Musicians*: e.g. Crat. 256, Pherecr. 6, 42, 145 (?), Eupol. 77, 139. From Arist. we hear of *Arignotus* (E. 1278, praised), *Chaeris* (A. 16, P. 951, Av. 857), *Dexitheus* (A. 14, praised), *Connus* (E. 534, V. 675). Poor Connus was the butt also of Crat. 317, Eupol. 68, Phryn., and Amips., the two latter each naming a play from him. On music in general: Arist. N. 969-72, Th. 68, 130-33, R. 1296-1308. The criticisms, so far from being merely humorous, directly anticipate the very serious strictures on music by Plato *Rep.* 398 *e*, 399 *c d*. See Plut. *Moral.* 1142 *b*, Couat 320-26.

67.—(19) *Actors*: as *Hegelochus* (Plat. 215, Stratt. 1, 60, Sannyr. 8, Arist. R. 303) and *Callippides* (Stratt. in *Καλλιπιδης*, Arist. frg. 474).

67.—(20) *Gourmands*: as *Glauketes*; Plat. 106, Arist. P. 1008, Th. 1033. — *Leogoras*; Plat. 106, Eupol. 44, Arist. N. 109, V. 1269. — *Melanthius*; Pherecr. 139, Eupol. 41, 164, Plat. 132, Archip. 28, Call. 11, Leuc. 2, Arist. P. 802 ff., 1009, Av. 151. — *Morychus*; Telecl. 11, Plat. 106, Arist. A. 887, V. 506, 1142, P. 1008. — *Mynniscus*; Plat. 160. — *Teleas*; Phryn. 20, Plat. 161, Arist. P. 1008, Av. 168, 1025.

67.—(21) *Spendthrifts*: as *Callias*; Eupol. in *Κόλακες*, Arist. Av. 284-86, R. 428-30, Ec. 810, frgg. 114, 572.

67.—(22) *Lechers, Debauchees*: as *Agathon* (more famous as

poet); Arist. Th. 29 ff., R. 83, frgg. 169, 326, 599. — *Alcibiades*; Pherecr. 155, Eupol. 158 and in *Βάπται*, Archip. 45, Com. Adesp. 3, Arist. A. 716, V. 44-46, R. 1422 ff., frg. 198 (in *Δαιταλῆς*), also probably in *Ταγηνισσαί* and *Τριφάλῃς*; see also Athen. 574 d. — *Antimachus*; Arist. A. 1150 (?), N. 1022. — *Ariphrades*; Arist. E. 1281-89, V. 1280-83, P. 883, Ec. 129, frg. 63. — *Aristodemus*; Crat. 151, Arist. 231. — *Cleisthenes*; see n. on v. 355. — *Philoxenus*; see n. on v. 686. Add Arist. A. 79, N. 1085-1102, Ec. 113, etc.

67. — (23) *Parasites*: as *Amyntias*; see n. on v. 686. — *Cleonymus*; n. on v. 353. — *Theorus*; n. on v. 400. — See also Eupol. *Κόλακες* (espec. frgg. 159, 162), Crat. 44, Crates 33, Eupol. 346, Arist. 437.

67. — (24) *Boasters of Riches*: as *Aeschines*; Arist. V. 325, 459, 1220, 1242, Av. 823. — *Proxenides*; Arist. V. 325, Av. 1126, Telecl. 18. — *Theogenes*; Eupol. 122, Arist. V. 1183, P. 928, Av. 822, 1127, 1295, L. 63, frg. 571.

67. — (25) *Cowards, Shield-droppers*: as *Cleonymus*; see n. on v. 353. — *Pisander*; Hermip. 9, Eupol. 31, 182, Phryn. 20, Arist. P. 395, Av. 1556, L. 490, frg. 81.

67. — (26) *Harlots*: Pherecr. in *Ἐπιλήσιμων ἡ Θάλαττα*, and in *Κοριαννώ*. See Athen. 567 c for like plays in later times; Couat 364.

67. — (27) *Poor People*: as *Amyntias*; n. on v. 686. — *Lysistratus*; Arist. A. 855-59, E. 1266, V. 787, 1302, 1308, L. 1105, frg. 198 (in *Δαιταλῆς*, he was a rhetor?). — *Hyperbolus* the demagogue; Arist. P. 684, and see n. on v. 551. — *Pauson*; Arist. A. 854, Th. 949, Pl. 602. — *Thumantis*; Hermip. 35, Arist. E. 1268-73. — See also Arist. E. 186, Pl. 976.

67. — (28) *Ugly and Deformed People*: Aristophanes' gallery includes *Aesimus* *χωλός* (Ec. 208), *Alcibiades* *τραυλός* (V. 44 ff., see list 22), *Aristophanes* *φαλακρός* (E. 550, N. 545, P. 767-74), *Chaerephon* *ἡμιθνής νυκτερίς πύξις* (see n. on v. 104), *Ctesiphon* *παχὺς προγάστωρ* (A. 1002), *Kinesias* *λεπτότατος σκελετός ἀπνυγος* (Av. 1378; Plat. 184, Stratt. 18; see list 16), *Laespodias* *κακό-*

κνημιος (Av. 1569; Eupol. 100, 102, Stratt. 16, Theopomp. 39), *Leotrophides* λεπτός (Av. 1406; Hermip. 35, Theopomp. 24), *Melanthius* λεπρός (Av. 151, see list 20), *Neocleides* γλάμων (see list 4), *Opuntius* ἐτερόφθαλμος μέγα ῥύγχος ἔχων (Av. 153, 1294; Eupol. 260, Stratt. 7), *Philocles* αἰσχρός (Av. 1295, Th. 168), *Philonides* μέγας τῷ σώματι ἡλίθιος (Pl. 179; Theopomp. 4, Nicochar. 3, Philyll. 23). — Eupol. 343 some nameless χωλός.

67. — (29) *Awkward People*: as *Pantacles*; Eupol. 296, Arist. R. 1036.

67. — (30) *Dirty People*: as *Chaerephon* αἰχμηρός (Crat. 202, see n. on v. 104), *Patrocles* ἄλυντος (Arist. Pl. 84, frg. 431), *Socrates* ἄλυντος (Arist. Av. 1554).

67. — (31) *Morose People*: as *Timon*; Phryn. 18, Plat. 218, Arist. Av. 1549, L. 809-20.

67. — (32) *Proud People* (κομῆται): Arist. E. 580, N. 14, 1100, V. 466, 1069, Av. 911, Com. Adesp. 12.

See, further, notes on §§ 74, 78, 85, 86, 88, 91, 97, 99, 102 f.

72. Aristophanes a "mere jester": Grote, ch. 67; the prize his main aim: Tucker *Ran.* xxii. But a glance at the structure of his plays will always reveal a serious purpose. His jolly personifications Πόλεμος, Εἰρήνη, Κύδοιμος (*Hubbub*), Θεωρία, Πλούτος, and Δῆμος (*Uncle Sam*) provide food for thought as well as laughter. And the droll interruptions of the clown or rustic may be shelled out from between the stages of a serious argument as the filling from a layer-cake. They are a mere device to keep the audience merry. The poet had to assume the gay air and the dunce's cap as Solon did his *παιδίον* (Plut. *Sol.* 8, A. Dieterich *Pulcinella* 156), the better to obtain a hearing and escape the penalty of overmuch gravity. Examples of such pre-, inter-, and post-luding nonsense are: A. 407-79, a hilarious rag-borrowing scene, to prepare for the earnest plea for peace; N. 314-411 a satire on modern science relieved of continuity by the absurd misunderstandings of Strepsiades; V. 500 ff., an easement of the otherwise offensive speech that precedes; L. 1122-61, a plea for reconciliation of Sparta and Athens, obscenely interrupted to save

it for comedy; R. 316-419, the procession of the mystae saved from too great solemnity by the buffoonery of Xanthias and Dionysus; R. 674-737, two earnest appeals for amnesty and election of wise leaders introduced by two chaffing odes on Cleophon the demagogue and Cleigenes the bathman — reversing the usual order of grave and gay in parabasis as seen, e.g. in N. 563-626. Add to these the clown's part, assumed almost regularly in the *ἀγῶνες* by somebody, as by Demosthenes in E. 303-460, Demus in E. 756-941, Euelpides in Av. 451-638, Calonike (or γυνὴ ἁ) in L. 476-613, Dionysus in R. 895-1098, Chremes (or γείτων) in Ec. 571-708, Blepsidemus in Pl. 487-599. See Zielinski 116 f.

73. Judgment of Arist. confirmed by others; e.g. concerning Cleon by Thuc. 3. 36. 6, 4. 21. 3, 5. 16. 1, Aristot. *Ath. Pol.* 28. 3; Hyperbolus *πονηρός*, Thuc. 8. 73. 3; Cleophon balker of peace (R. 1532), Aristot. *Ath. Pol.* 34. 1; demagogues selfish, Thuc. 2. 65. 7; demagogues corrupt, Thuc. 3. 11. 5, ps.-Xen. *Rep. Ath.* 3. 3, Eur. (n. on § 111); demagogues of low birth after Pericles (E. 125-44), Aristot. *Ath. Pol.* 28. 1; "sycophants" a plague, Lys. 25. 27, Isoc. 15. 318; Athenians seduced by orators, Thuc. 3. 38. 4 f.; Athenians too clever and suspicious, Thuc. 3. 43; Athenians oracle-mad (E. 61), Thuc. 2. 8. 2, 2. 54. 3, 5. 103. 2, Eur. (n. on § 111); Athenians love litigation, Thuc. 1. 77. 1, ps.-Xen. *Rep. Ath.* 1. 16-18; maintain a tyranny by force (A. 642, E. 802, 1070, P. 639, 644, *Βαβυλώνιοι*), Thuc. 2. 63. 2, 3. 37. 1, 3. 40. 4, 3. 42-48, 5. 105. 2, Isoc. 15. 318; have lost their large ideals of justice and are submerged in petty egoism, Thuc. 3. 82 f., Eur. in his later plays (see G. Murray *Euripides* (1906) xxxvili); should recall Alcibiades (R. 1431 ff.), Thuc. 6. 15. 4, Croiset 263, Busolt 3. 1579; should declare amnesty (R. 686-705), Lys. 34. 3. — What he says of lyric poetry's badness is confirmed by Timotheus' *Persians*; of Euripides as unsettling philosopher rather than dramatic poet, by the tragedies extant; of Kinesias by Lysias frg. 143 (= Athen. 551 c) and Plato *Gorg.* 501 e-502 a; of enervated and seductive music by Plato *Rep.* 398 c, 399 c d.

74. Comic poets "in the pay of the oligarchs": Couat 33-

55, 173, 382 f. ; Holm 2. 448-51 (Arist. "the organ of the anti-democratic opposition").

Demagogues assailed: the *Knights*, the greatest piece of invective in any language, is levelled at Cleon, demagogue of Athens from 428 to 422 B.C. Not a bone in his character is left unbroken. He is reduced to "mincemeat" (*Vesp.* 63). The play opens with a curse upon him as a Paphlagonian slave in the house of Demus the People. He is called a most slanderous rascal (vv. 44, 247-50, 331, 450, and often), a tanner (136, 197, 203, 209, etc.), a cringing flatterer (47, 216, 266-70, etc.), a deceiver (48, 633, etc.), a supplanter of the honest servants of the People (52 f.), a "boss" who bestrides the world (75 ff.), an embezzler (137, 444, etc.), and a bawler (137, 218, 256, 274-76, 286, 304, 311, 626, and very often). The qualifications of a demagogue are low birth, ignorance, and general beastliness (*βδελυγία*, 181-93, 218, etc.); his handicap is any knowledge whatsoever (190). His methods are to agitate, bluster, and flatter (213, 363, 431, etc.). Rich and poor alike quake before him (223 f., 265). He is ready to play the informer and utter denunciation at any moment (235-39, 259-65, 278 f., 282 f., 299-302, 314, 326, 361, 435, 475-79, 628, etc.). He is an extortioner (248), a guzzler of plunder (248), a pension-getter for the veteran jurymen by increasing their business, importance, and pay (255 f.). He is a foul villain (303), impudent (304), a muck-raker (308), a tribute-fisher (313), a cheat in his private leather business (316 ff.), shameless (324 f., 397, 409), a trickster (332), and a gourmand (354 f., 361, etc.). Perjury and pilfering are sure signs of his incipience (425-28). He shirks military duty (443). He talks down to his hearers wagon-maker phrases, unlike the lofty Pericles (462). He treats privately with the enemy to his own gain (467). He prays to gods of his own (Juggle-naut, Hoax, and Humbug) for impudence, a ready tongue, and a shameless voice (634-37). He will go any length in overbidding for popular favour (626-82, 781-85, 871 f., 883-91, 905-11, 1101-06, 1164-1200). His good omen is a *πορδή* (639). He buys the

whole Senate with an obol's worth of coriander (682). His favourite relish is "purse"-ley sauce (707). He chews food for the People (*Δῆμος*) like a nurse, but swallows three quarters of it himself (716-18; cp. 1222 f.). He hinders the state from profiting by service of the *καλοὶ καγαθοὶ* (734-36). His devotion to *Δῆμος* is wholly self-interested (780). He helps himself from the public treasury with both hands (826 f.). He muddies the stream the better to fish (864-67). He will "get even" with an enemy by having his property-assessment raised (923-26). His signet ring is a wide-gaping cormorant haranguing on the Pnyx (956). He knows but one scale in music, *Δωρο-δοκιστί*, "B-sharp in *Harpeggi*" (*ἀρπαγή*); 987-96. The hollow of his hand is ever ready (1083); he steals for the public good (1226). — Other references to the demagogue: N. 1093 f., V. 32-41, 242, 409 ff., 596 f., 666 f., 669 f., 699, 759, 1100 f., Ec. 408-21. — For the real Cleon, Busolt 3. 988-98.

Democracy criticized: easily duped by demagogues, E. 753-55, 803 f., 1115, 1340-45; willing to follow rascal leaders, E. 734-40, P. 680-84, R. 727-33, Ec. 176-78, Pl. 920; stupid as a granny, E. 62, 396; liable to Sibyl-itis, E. 61; quick-tempered, peevish, a little deaf, E. 40-43, P. 607; loved "pensions" (*μισθοφορεῖν*), E. 1352; procrastinated, A. 23, L. 56 f., Ec. 788-90; was fickle, A. 630 (*ταχύβουλοι*), 632 (*μετάβουλοι*), E. 518 (*ἐπέτειοι τὴν φύσιν*), Ec. 218-20, 456 (woman-rule the only thing untried), 586 f., 797 f., 812-22, also Plat. 22, 220, Archip. 14; had the dicastic fever or litig-itis, *Vesp.* entire, with the chief symptoms in vv. 91, 94, 100, 108, 110, 112 ff., 281 ff., 511 f., 517 f., 563, 621-28, 651, 967-84, 999 f., 1102-21, see also E. 710, 1317, 1358-60, N. 208, 1004, 1220, P. 107 f., 505, Av. 40 f., 110 f., Ec. 657, and Telecl. 2; suffered from decree-mania, E. 1383, N. 1019, 1429, V. 378, Av. 1289, Ec. 812-22, frgg. 217, 584, N. 587 (*δυσβουλία*); elected youngsters to office and foreign missions, A. 601-06, 680 ff., 716, V. 687; elected military leaders without regard to fitness, A. 1078, N. 581 ff., Av. 798-800, R. 727-33, Eupol. in *Δῆμοι* (100, 102, 116, 117, 121), *Πόλεως* (205), 310, Plat. 185, see also Couat 83.

Couat 382 thinks the charges of Arist. the "most virulent ever written against democracy"; but he forgets ps.-Xen. *Rep. Ath.*, and he probably confuses the attack on demagogues with the criticisms of democracy. Neither are these criticisms the charges of a "mere jester." Much has become believable of democracy since Grote wrote his history in 1846. Arist. gives the reality perhaps more accurately (though with comic exaggeration) than Pericles in his funeral oration, which presents the high ideal but not the accomplished facts of Athenian democracy. At all events, it was Arist. and not Pericles' oration which, as the story goes, Plato sent to Dionysius of Syracuse when the latter wished to learn of the polity of Athens (Arist. *Vita* XI 60 Dübner).

Aristophanes not anti-democratic: Whibley 98 f., Croiset 176 ("nulle part il ne se montrait l'ennemi de la démocratie"), Th. Kock *Rh. Mus.* 39 (1884), 118-40. Arist. never said with Alcibiades "Democracy is a *ὁμολογουμένη ἀνομία*" (Thuc. 6. 89. 6), though in *Equites* he as good as says, after Demodocus: "Democracy is not tomfoolery, but it acts as if it were." Yet at the end of the play (1340-95) *Demus* is reformed and blest, and does not become either oligarchy or tyranny; for the poet does not believe the rule of the people essentially bad, as does ps.-Xen. in *Rep. Ath.* Indeed, he is so heartily a democrat that he ridicules the fear of *συνωμοσία*, tyranny, or Laconism as senseless: E. 257, 452, 476-78, 862, V. 345, 474-76, 482 f., 487-502, 507, 953, P. 640, L. 630, Th. 338 f. The very name of "aristocracy" or "Sparta" (= oligarchy) is detestable to the two Athenians in Av. 125 f., 815 f. In Th. 1143-47 there is a prayer to Pallas to come with peace, as hater of tyrants. | Aristocrats flouted: Kock *Lc.* 133 names the oligarchic aristocrats who are constantly the butts of Old Comedy, e.g. Alcibiades, Callias, Phaeax, Phrynichus, Pisander, Theramenes, Leogoras, Glauketes, and Morychus. (Perhaps this list should be revised.) Add Antiphon (Crat. 201 (?), Plat. 103, Arist. V. 1270, 1301). In L. 577 f. oligarchs seem to be collectively referred to.

76. Praise and blame: see n. on § 112.

77. Athenian audience in theatre conservative and democratic : Croiset 9-11. | Peace the theme of *Ach. Γεωργοί, 'Ολκάδες, Ραχ, Lys., and Νῆσοι*. | On injustice practised upon the allied cities and for pleas in behalf of milder treatment, see *Βαβυλώνιοι*, A. 642, E. 802, 1034, 1070 f., 1319, V. 669-71, P. 639-47, 759 f., 935 f., Av. 1422-60. | Alliance suggested with Sparta : P. 1082 ; and earnestly urged : L. 1114-61 ; see n. on § 81. | Dealings with Persia disapproved : A. 62-130. | Whibley 94-103 holds that Arist. "was the representative man of the middle party," "which accepted the constitution as it was, and worked loyally under it." | In attacking Cleon in the *Knights* despite the warning received after *Babylonians*, Arist. took a far graver risk than loss of prize. Nor was he merely a humorist when he wrote the present ending of *Nubes*. Nor was Hermippus merely a buffoon, no matter what his motive, when he brought suit against Aspasia (Plut. *Peric.* 32).

78. Arist. detests vulgarians — the *πονηροί, ἀγοραῖοι* (e.g. P. 750, R. 1015, frg. 471), and tradespeople. There fall under his ban all *-πῶλαι* and their offspring, as the *στυππειο-, προβατο-, βυρσο-, ἄλλαντο-, λυχνο-, βελονο-πῶλαι* (E. 129-43, 739, Pl. 175) ; the *σκυτοτόμος* and *νευρορράφος* (E. 739 f.) ; the *βυρσοδέψης* (N. 581), *πυτινοπλόκος* (Av. 798), *λυροποιός* (R. 679), *κεραμεύς* (Ec. 253), *γεωργός* (Pl. 903), and especially Euripides the son of a *λαχανό-πωλις* (A. 457, 469, 478, E. 19, Th. 387, 456, 910, R. 840, 947) ; cp. Nicophon 19 (K. 1. 779). For the unexampled portrait of the vulgarian in politics see Cleon's in *Equites*. | On all plebeian successors of Pericles see Busolt 3. 986 ff. | The *Δίκαιος Λόγος* will teach you to hate the *ἀγορά* (N. 991) ; under reformed democracy no *ἀγένειος* shall have business in it (E. 1373). | For ridicule of fops see n. on § 67, 20-24.

79. Arist. gentle with the oligarchs : so Couat 173, 184. | Reference to revolution of 411 B.C. : R. 689 ff. ; to recall of Alcibiades : R. 1422-34. But Arist. was never deceived by Alcibiades as Eur. was, who wrote an ode to glorify his Olympic victories (Plut. *Alcib.* 11 ; see n. on § 67, 3).

81. Plea for reconciliation between Athens and Sparta based

on their religious union at the altars of Olympia, Thermopylae, and Delphi: L. 1128-61, P. 1082. | Panhellenism is first invoked in P. 302 to win peace, with a call on Boeotians (466), Argives (475), Laconians (478), and Megarians (481) to join. In P. 996-98 is a prayer for a spirit of friendliness between them. Later, Panhellenism is to be, not a federation, but actual Athenian citizenship for all resident aliens, well-wishers, the colonial islands and Ionia: L. 579-86. Whibley 100: "It is scarcely possible to overestimate the significance of this passage."

82. Arist. a "chimerical poet": Croiset 233. His wisdom uttered too late: Croiset *Lc.*, Busolt 3. 1414, Meyer 4. 12 and 559. | Democracy in danger if it relaxed its tyranny! So Pericles: Thuc. 2. 63. 2. | Diodotus' speech: Thuc. 3. 42-48.

83. Quotations are from Grote's History ch. 67, and Jevon's *Hist. Grk. Lit.* 263. Also Browning twits Arist. on his ineffectiveness not only in politics but in restraining the trend of the times: *Aristophanes' Apology* (Cambridge edit., 1895) 659 and 656 f.

84. Society without slavery a novel doctrine: Nestle 359 f.

85. Women in Arist.: wanton (L. 1-3, 107-10, 191 f., 677, 715 ff., Pl. 959-1096); extravagant, proud, fond of adornment (N. 48-52, L. 42-48, frg. 320 naming 52 articles of toilet "καὶ ἄλλα πολλά"); fond of wine (L. 114, 195 ff., 235, 466, Th. 347 f., 393, 557, 630 f., 733-59, Pl. 645, 737, 972, Pherecr. *Κοριαννώ* and frg. 143); general bad character (Th. 383-432) as caused by Euripides' slanders, 473-519, 531-65, frg. 10, Plat. 174. — But Praxagora has good things to say of women in Ec. 215 ff. (are conservative), 233 ff. (loving mothers), 236 (resourceful), 441 (are a *πράγμα νοουβουστικόν*), etc. | On Eur. the misogynist: Nestle 267, 254. | Humour of *Thesmoph.*: Müller and Donaldson *Hist. Grk. Lit.* ch. 28 § 9.

86. Communism (including that of wives): *Ecc.* presents the theory in 571-709 (*ἀγών*), the results in the scenes following thereupon. Note especially vv. 590, 594, 597. | Socialism — equal distribution of wealth: *Plut.* especially vv. 128-97, 487-618 (*ἀγών*) for the theory, vv. 850-1209 for the results. Note 552 f.

(distinguishing the *πένης* from the *πρωχός*), 600 (where Chremylus in answer to the argument in favour of poverty can only say *οὐ γὰρ πείσεις, οὐδ' ἂν πείσης*). The irony of the *finale* is the same as that in the *finale* of *Vesp.* and *Aves*, *i.e.* the seeming success is only tinselled blank failure. — See R. Pöhlmann *Gesch. des antiken Communismus* (1901) 2. 1-32.

88. *Priests* rallied: P. 1031 and Eupol. 211 on Stilbides; Av. 851-95, Pl. 1171-90 they serve only for the perquisites — will desert the established cult, if one shall appear more remunerative. | *Soothsayers*: Diopieithes in E. 1085, V. 380, Av. 988, Telecl. 6, Phryn. 9; Hierocles in P. 1046-1126, Eupol. 212; Lampon, see n. on v. 332 *infra*. | *Oracles*: E. 61, 109 ff., 797 ff., 818, 961-1095, 1229, V. 159 f., P. 1063-1120, Av. 962-91, L. 770-76. | *Omens*: E. 639 *πορδή* = *παρμός*, Av. 719-22 *ὄρνις-ὄνος*, R. 196 on leaving home. | *Thessalian witches*: N. 749. | *Bogey*s: R. 293 and frg. 501 *Ἐμπροσα*.

89. Arist. himself an unbeliever: so Couat 241, 244 f., 250 ff., Meyer 4. 434, Browning *op. cit.* 651.

90. G. L. Dickinson *Greek View of Life* 44 f.: "Arist., if there had been an established church, would certainly have been described as one of its main pillars."

91. The gods ridiculed: *Zeus*, N. 367-402, 1081, *ἥττων ἔρωτος*, P. 42 *σκαταυβάρης*, Pl. 87-93 distributes wealth blindly, 125 his *κεραυνοί* cheapened, 128 his *ἀρχή* below that of Plutus, 582-91 he is either poor or a miser. — *Apollo*, Av. 584 *μυθοφορεῖ*. — *Aesculapius*, V. 122 f., Pl. 653-747 his temple-cures mocked, 706 *σκατοφάγος*. — *Demeter*, Av. 581. — *Dionysus*, throughout *Ran.* — *Hermes*, P. 180-728, Pl. 1097-1170 deserts the Olympians. — *Hercules* demigod, Av. 1574-1693, R. 38-164, 503-18, 550-68. — In general, they are lecherous, P. 849 f., Av. 557-60; sacrifice to them is *quid pro quo*, Av. 1514-24, Pl. 1113-16; their worship is expensive, Av. 612-26; their names are ornithized, Av. 864 ff. — Foreign gods: see n. on § 49. | Orphism hinted at: N. 254 ff. (initiation parodied), Av. 692 ff. (cosmogony parodied?), R. 145 (*Βόρβορος*), 1032 (Orpheus brings rites). | But the day of

the purifier such as Epimenides was long past, that of the healing priest in the temples of Aesculapius was, for the educated, rapidly waning. The wise had scaled a "peak in Darien" and were looking upon a new ocean. Rohde 2. 90.

92. Couat 229 finds that more than a third of the old comedies, whose titles are known to us, travestied mythologic subjects. But familiarity with their gods was always characteristic of the Greeks; note the song of Demodocus on Hephaestus in *Od.* 8. 266 ff., Homer's Hymns to Demeter (202 ff.) and to Hermes, the tug-of-war in *Il.* 8. 18 ff., and the ancient story of Ἡρας δεσμοί. | In the mediaeval plays — the Mysteries, Miracles, and Moralities — easy familiarity is had with the devil, a sheep-stealer makes off with his booty while the "shepherds watch their flocks by night" (*Secunda Pastorum*, Towneley Plays), Cain uses outrageous language of God (*Mactacio Abel*, v. 238), and Noah must beat his wife to get her to go into the Ark (*Processus Noe cum Filiis*). Even in Dante's *Inferno* (21. 137-39, and 22 last third) demons with droll names (Malacoda, Alichino = Harlequin, Cagnazzo, Graffiaccane) must lighten the gloom with not overrefined frolic.

93. On the Feast of Fools see in great detail E. K. Chambers *The Mediaeval Stage* (1903) 1. 274-335.

95. "Consecrated Scurrility," or τωθασμός (Grote ch. 29, Frazer on Pausan. 1. 37. 3, Aristot. *Polit.* 1336 b 16) was practised in honour of *Demeter* (Hom. *Hy. Demet.* 202, Diod. Sic. 5. 4. 7, Pausan. 7. 27. 10), *Damia and Auxesia* in Aegina (Hdt. 5. 83), *Dionysus* (Athen. 622 b-d), *Apollo* in Anaphe (Apoll. Rhod. 4. 1717 ff., Conon c. 49), at the festivals Χόες, Ἀθήναια, Ἑλενσίνα (Suidas s.v. τὰ ἐκ τῶν ἀμαξῶν σκώμματα, schol. Arist. Pl. 1014, specimen of γεφυρισμός Arist. R. 420-34), Στήνια (Phot. and Hesych. s.v.), Θεσμοφόρια and Ἀλφά (Harrison 136, 148). For the same in Egypt see Hdt. 2. 60; for Africa Sall. *Jug.* 66. 2; for Italy Ov. *Fast.* 3. 675. Probably abuse saved an object or person from the envy of the gods or the evil eye. So farmers thought cummin grew better ἂν καταρώμενοι σπείρωσι καὶ λοιδοροῦντες (Plut. *Moral.* 700 f.).

Phallus-worship connected itself with Dionysus as a god of vegetation. It was the "fetish of life," and "may have belonged to Pan-cult as to Hermes-cult in Arcadia and elsewhere" (Farnell 5. 433; cp. 5. 11). | φαλλοφόροι: Athen. 445 b, 621 f, 622 c d; Aristot. *Poet.* c. 4 ἡ κωμῳδία ἀπὸ τῶν τὰ φαλλικὰ ἐξαρχόντων. The Brea-colonists had to "send annually ἐς Διονύσια φαλλόν" (Hicks *Man. of Grk. Hist. Inscript.*, No. 29). | Phallus carved over a city-gate at Alatri (Baumeister 1702) and Ferento (C. Sittl *Die Gebärden der Gr. u. Römer* (1890) 122). | Phallus efficacious against the evil eye (Sittl 121). | Phallus worn by comic actors — not by the chorus: Arist. N. 538 f, V. 1342-49, Th. 239, 643-48, 1114, Haigh 290 f, A. Körte *Jahrb. des kais. deutsch. archaeol. Instit.* 8 (1893), 66 ff.

Obscenity carved in European cathedrals: Jules (Champ)fleury *Hist. de la caricature au moyen age* (1871), espec. pp. 245, 222, 155, 239 ff.; Thos. Wright, *Hist. of Caricature and Grotesque* (1865), through the first 200 pages. | For modern survival of phallus and obscene pantomime in Thrace and Thessaly, see W. Ridgeway, *Origin of Tragedy* (1910), 17 ff., or R. M. Dawkins in *J. H. S.* for 1906, 191-206. | On the necessity of obscenity in Old Comedy, see Couat, 375-82.

96. On one vulgarity see n. on v. 394 *infra*. | ὑπόνοια the mark of New Comedy, αἰσχρολογία of the Old: so Aristot. *Eth. Nic.* 4. 8 (=1128 a 23).

97. Ugliness on comic stage: see n. on § 67, 28; A. Dieterich *Pulcinella* (1897) 37 f. | Poverty ridiculed: Hermann 3. 45; n. on § 67, 27. | Jests at expense of the dead: e.g. Pericles (Arist. A. 530), Cleon (P. 47 f., 269-72, 313-15, 647-56, 669, 753-60), Hyperbolus (Th. 840), Euripides (*Ran.*, second half), Phrynichus politician (R. 689). | The mother of Hyperbolus was jeered by Eupol. in *Μαρικᾶς*, of Cleophon by Plat. (56), of Euripides by Arist. (A. 457, 478, E. 19, Th. 387, 456, 910, R. 840, 947). | An exceptional instance of sensibility at sight of an unburied human body is recorded by Plato *Rep.* 439 e.

98. Saucy impudence a mark of Old Comedy and one of its

recognized means of raising a laugh. For instances of self-praise and boasting aside from Arist. see Crat. 237, 306, Pherecr. 191, Eupol. 357, Lysip. 4 (K. 1. 701), Metagen. 14 (K. 1. 708); on contempt for competing poets see n. on § 67, 17.

A good example of this latter is the raillery poured out by the stripling Arist. upon his aged rival Cratinus. In A. 848-53 he pictures the old poet as a young buck wearing his hair in rakish fashion (perhaps parted in the middle?), playing the lady-killer and so feigning not to be *passé*. In A. 1173 is a prayer that he may unexpectedly collide with a handful of muck aimed at some one else. In E. 400, 526-36 he notes the ancient toper's love of drink and suggests that he receive public (not board, *σίτησις*, but) drink in the Prytaneum as a reward for his past great services, and not be permitted to go on drivelling out comedies, "played out" as he is. (Unhappily for Arist., the "driveller" wrote a play the following year, the *πυρίνη Flask*, which won the prize over *Nubes*!)

As for bragging, the parabases of the first six comedies of Arist. are nothing but six long odes of comic self-glorification and bids for the prize. See A. 628-64, E. 507-70, N. 518-62, V. 1015-59, P. 732-74, Av. 685-736 (where the birds promise *πλουθηνγίειαν*, *εὐδαιμονίαν*, etc., if the audience will believe them gods, *i.e.*, proclaim them victors).

The humour of the impudence lies often in this, that the poet lays claim to a virtue which at that very time he patently lacks. Examples are as follows: He never yet has come forward to praise himself (A. 628 f.) — yet does so now. Ditto E. 512-16. Poets should be flogged who praise themselves (P. 734) — yet he proceeds to take the risk. He alone has put an end to comedy's jeering at rags and making war on fleas (P. 740) — yet note his own Euripidean tatters in *Ach.* and the battle with the fleas in *Nub.* 634, 696-725. He attacks no *ιδιώτας ἀνθρωπίσκους* but only some great Hercules like Cleon (P. 751 f.) — yet cannot keep his hands off even barbers and bathmen (Av. 300, R. 709). He has no brace of slaves bribing the audience by tossing them nuts as his rivals have (V. 58 f., cp. A. 657, Pl. 797-99) — yet his slave

scatters the barleycorns in P. 962. He will not lampoon Euripides again (V. 61), yet on the same day with the promise does lampoon him in the *Προάγων*. "Nor shall we make mincemeat of Cleon again" (V. 62), yet he is slyly hashed to pieces in the same play in the debate between Philo-Cleon and Bdely-Cleon. He has not the heart "to jump on" a fallen foe (N. 550), yet for instances where Old Comedy assails not only the fallen but dead see P. 752 ff., Th. 840 ff., *Ran.* all the second half, and n. on § 97. He never repeats his jokes (N. 546 f.), yet says this when he is repeating, or trying to repeat, a whole play. His ideas are always new (*l.c.*, V. 1044, 1053, frg. 528), yet (to mention a few among many) cp. Th. 690 ff. with A. 326 ff., Th. 466 ff. with A. 496 ff., Th. 733 ff. with A. 738 ff.

If therefore he scorns the vulgarity (*τὸ φορτικόν*) of his rivals, and claims that he has never descended to it, if it "rouses his gall, turns his stomach, and ages him more than a year" (R. 1-18, 358, N. 524, 537-43, P. 739-50, and often), we at once suspect that he will do his best to outdo those rivals in that same vulgar stuff. And so he does on every page, with the phallus and kordax everywhere (n. on § 95 and v. 540) and *Lysistrata* as climax. It could not be otherwise. Vulgarity and buffoonery (*βωμολοχία*) are the quintessence of Old Comedy; and for that Arist. stood staunchly to the end. Better honest coarseness, he thinks, than the modern delicate-handed hypocrisy. — Yet writers on Arist. continue to take N. 537 ff. seriously and make him out as attempting to elevate and purify the stage!

With the audience Arist. is unceremoniously familiar; few ugly names are left unapplied. They are not merely *ταχύβουλοι* and *μετάβουλοι* (A. 630, 632), but *άνόητοι*, *εὐρίπρωκτοι*, *ἀβέλτεροι*, *λίθοι*, *πρόβατα* (N. 898, 1096-1101, 1201 ff.), *μαινόμενοι*, *κακοήθεις* (P. 55, 822 f.), *δραπέται ἐστιγμένοι* (Av. 760), *γαστρίδες*, *βωμολόχοι*, *λωποδύται*, *άνδραποδισταί* (Th. 814 ff.), *ἐπίορκοι* (R. 275 ff.), *συκοφάνται* (Ec. 440), *ἄδικοι* (Pl. 99). Cp. further E. 518, V. 65, 1052, P. 659, L. 1217-20, R. 783, 808, and Telecl. 4, Plat. 94. Sometimes one of the audience is singled out by name: V. 74 f., 81, R.

308 (?), Ec. 167, Pl. 800. Only rarely are they flattered as clever (δεξιοί): E. 233, R. 810, 1109-18.—Other references to the audience: A. 442, E. 163, P. 1115, especially in bidding for the prize in the main parabasis, as in E. 546 ff., V. 1051 ff., P. 761, 765 ff., Av. 723-36, or elsewhere (Ec. 1141), and in direct appeal to the judges (κριταί): A. 1224, N. 1115-30, Av. 445 f., 1101-17, Ec. 1142 f., 1154-62; also Pherecr. 96. (For the prize sometimes a prayer is put up: E. 586-94, Th. 306, 355 f., 1229-31.)

Robert Browning's strictures on Arist. are most serious. He addresses him as "O genius and O gold," but deplores his exaggeration and advises him to "load his lash with no least lie." This is indeed poetic nemesis. As Arist. robbed Euripides of his rags in *Ach.*, he is now himself despoiled, and can say with Euripides *φρουδά μοι τὰ δράματα* (A. 470). Arist. should have been an Englishman, as also Josh Billings, whose prediction in his *Farmer's Allminax for 1871* is a gross exaggeration: "This will be a good year for Allminax, they will do better this year, than they have did for the last 30,000 years."

99. Comedy scorns *books*: Arist. R. 943, 1114, 1409, frg. 490, Eupol. 304; the *new schooling*: n. on § 67, 13; the *new music*: n. on § 67, 18; *fustian poetry*: one item suffices to illustrate it—its dithyrambic compounds such as are in Timotheus' *Persians* 100 *μακρανχενόπλους*, 134 *μελαμπεταλοχίτωνα*, 229 *μονσοπαλαιολύμας*. Arist. can beat these; see P. 831 *ἐνδιαεριανερνιηχέτους*, V. 505 *ὀρθροφοιτοσσυκοφαντοδικοταλαίπωροι*, Ec. 1169 a word of 180 letters! For others see N. 1004, V. 1357, R. 839, 963, 1337, and Blaydes on Ec. 1169 for an endless list.

100. Arist. antipathetic toward Socrates: Meyer 4. 429; on the other hand with a natural affinity for Plato, both being gentlemen and poets, and neither fanatic: Meyer *l.c.*

102. Euripides as seen by Aristophanes: his heroes are lame and ragged beggars: A. 395-479, P. 147 f., R. 842, 846, 1063; he and all his stage-folk keep up a constant democratic chatter (*λαλιά*, *στωμυλία*): A. 429, R. 91, 841, 943, 948-52, 1069, 1160; he discusses the problems of philosophers such as Socrates: R.

1491-99, 1477; he uses the language of the day and debates in the quibbling clever style of the rhetors before the courts: A. 444, 447, P. 532-34, R. 775, 826-28, 901; his one ambition and teaching was to be σοφός, to think (νοεῖν), to show comprehension (σύνεσις): A. 400 f., 445, E. 18, N. 1377, L. 368, Th. 21, 93, 927, R. 776, 893, 954-58, 973, 1451, frg. 638; his favourite themes were love-sick women, incest, adultery: N. 1371 ff., Th. 546 f., R. 850, 1043-54, 1079-81; his warblings and versicles (ἐπύλλια) were immoral: A. 398, P. 532, R. 849, 942, 944, 1302-09, 1323, 1328; his gods were Aether, Glib, Grasp, and Sniff: R. 892 f., Th. 272; or there were no gods at all: Th. 451 (see n. on § 57); he taught men to be μοχθηροί (R. 1011), ἀγοραῖοι, κοβάλοι, πανοῦργοι (R. 1015), στωμύλοι (R. 1069), to ἀνταγορεύειν (R. 1072), and shirk civic obligations (R. 1065 f.); his disciples were such as Cleophon and Theramenes (R. 967); he had filled Athens with ὑπογραμματοεῖς and βωμολόχοι (R. 1084 f.), and emptied the gymnasia of all save chatterers (R. 1070, 1088, 1491 ff.). — See also n. on § 103. | Arist. believed a poet should be the teacher of men and should make them better: R. 1008-10, 1030-36, 1053-56, A. 500, 645, 656-58, R. 391 f., 686 f.; Rohde 2. 224, S. H. Butcher *Aristotle's Theory of Poetry and Fine Art*, ch. 5.

103. Euripides *patriotic*: see his *Heracleidae* and *Suppliants*; *tragic*: Aristot. *Poet.* 1453 a 29 τραγικώτατος τῶν ποιητῶν; *sympathetic*: Mrs. Browning's "Our Euripides the human, With his droppings of warm tears," and cp. Arist. A. 413, 420, 422, R. 1063-66; *woeful*: O. Ribbeck "Prophet des Weltschmerzes" (Nestle 28). He unfrocked and denatured his heroes: note on § 102; neglected dramatic situation for the sake of περίπατοι (excursuses), ἀντιλογία (debates), and Socratic philosophy: *Ran.* 942, 775, 1491-99, 1477, Nestle 35-38; insulted dramatic propriety by introducing comic scenes: Nestle 32, 397 quoting schol. *Androm.* 32 and hypotheses to *Alcest.* and *Orest.*; was guilty of various mannerisms such as the stereotyped prologue (*Ran.* 1197-1247), and linguistic tricks such as κατήγεν ἦγεν ἦγεν (*Bacch.* 1065, cp. *Ran.* 1336, 1354 f.) and οὐ θέλων θέλων or νύμφην ἀνυμφον

(*Alcest.* 141, 242, 521, 528, *Hec.* 431, 566, 608, 612, 948, 1121, *sescencies*, cp. *Ran.* 1082, 1334); left his chorus external to the play: Aristot. *Poet.* 1456 a 26-28, Arist. A. 443; employed the *deus ex machina*: Nestle 398 for recent discussions. | His themes disgusting, e.g. those of *Chrysippus*, *Aeolus*, *Sthenoboea*, the *Cretans* and *Cretan Women*: Arist. R. 850, 1079-81, N. 1371 ff., Nestle 33 f. and 394, who thinks Euripides stands to Aeschylus and Sophocles as Ibsen to Goethe and Schiller. Arist. felt that the grandeur of the Aeschylean tragedy was missing because the religious sense of Fate (such as that which doomed the house of Atreus) was gone out, leaving the Phaedras and Melanippes of Euripides to be actuated by the secular lawless passion of ordinary sexualism. Such presentation might be true to life and yet a libel; for the true soul of man is more divine than his life. Therefore Arist. called Euripides a libellous woman-hater.

104. If Ridgeway's theory of the origin of the drama be correct, viz. from the annual sacrifice and dirge celebrated at the tomb of the dead chieftain, may we not fancy that comedy, though distinct in origin, came in time to be the substitute for the games which followed the dirge and enlivened again the downcast spirits? So, too, now the military band plays a funeral march when escorting the soldier to his grave, but a quick and lively piece on the return.

108. Alcibiades' assault on Hipponicus: Plut. *Alcib.* 8.

109. Arist., like Plato, had his vision of a perfect Republic. It shall be no aristocracy (Av. 125 f.), nor tyrannical democracy either (147), but a *Sans Souci* (904 ff.) whence all undesirable citizens shall be excluded — hungry lyric poets, oracle-mongers, charlatan-scientists, government-inspectors, lobbyists (ψηφισματοπῶλαι), father-beaters, modern musicians, and informers. Revolutionists are roasted there (1584). There shall be no demagogues; only "the best" shall rule (R. 718-37, E. 738).

110. Socrates not a physical philosopher in mature life: Plat. *Apol.* 19 cd, Xen. *Mem.* 1. 1. 11; but for his earlier studies see Plat. *Phaed.* 96 b, Xen. *Conviv.* 6. 6 f., Couat 294, *Mind* N. S.

18 (1909), 278 f. Hence it is believed by Ivo Bruns *Das literar. Porträt der Griechen* (1896) 181 ff. and Meyer 4. 429 that in 423 B.C. Socrates was popularly supposed, and perhaps by Arist. also, to teach such doctrines as are put into his mouth in *Nubes*.

III. The cross-currents of the time: Meyer 4. 148 and 420. | *Pisander*: n. on § 67, 3; for his politics see Andoc. 1. 36, Whibley 90, Busolt 3. 1291. | *Euripides* scorned demagogues: *Hec.* 131-33, 254-57, *Orest.* 772, frgg. 194, 200, 784, 788, Nestle 289 ff.; loved democratic Athens: *Heracleidae* and *Suppliants*, Nestle 283, 314; longed for peace: frg. 453 from *Kresphontes*, Nestle 310; esteemed the middle class and the small farmer: *Suppl.* 238-45, *Orest.* 917-22, Nestle 299 ff.; deplored the power of the orators: *Orest.* 902-08, *Med.* 580-83, *Hippol.* 486 f., 989, frgg. 56, 206, 253, 439, 583, 597, Nestle 206 ff., 317 f.; vilified soothsayers: *El.* 400, *Iph. A.* 520 f., 956-58, *Phoen.* 954-59, frg. 795, Nestle 110 ff. | *Cleon* denounced Nicias: Thuc. 4. 27. 5; inveighed against rhetoric: Thuc. 3. 38. 2-7, Meyer 4. 421 f.; was the accuser of Anaxagoras: Diog. Laert. 2. 12, Busolt 3. 9. | *Euathlus* (n. on § 67, 5) accused Protagoras: Diog. Laert. 9. 54 reporting Aristotle. | *Diopceithes'* law: Plut. *Peric.* 32, Busolt 3. 826, P. Decharme in *Mélanges Perrot* (1903) 73-77.

III.2. Praise of the "good old times" is frequent: Crat. 165, 238, 239, Telecl. 1, Arist. chiefly in the *ἀγῶνες* of *Nub.* (952-1104) and *Ran.* (895-1098, especially vv. 1014-17, 1071-73), E. 565-80, V. 1095, L. 274-82, 285, 665, Ec. 215-28; mention of Aeschylus: A. 10, N. 1365, frg. 153 and latter half of *Ran.*; of Myronides: L. 801, Ec. 303-07; of Phormio: E. 562, L. 804; of Phrynichus, tragic poet: V. 220, 269, Av. 748-50, Th. 164-67, R. 1299 f. (other mention being neutral). — Praise of the living or just-dead almost absent: Agathon: R. 84 (doubtful if praise); Arignotus: E. 1278 (lauded only to contrast with Aripheides); Cratinus: R. 357 (dead); Dexitheus: A. 14 (contrast to Chaeris); Iophon: R. 73 (doubtful); Lamachus: Th. 841, R. 1039 (dead); Sophocles: P. 531; Pericles: Eupol. 94. In *Ran.* 696 Athens is praised for

having enfranchised the slaves who fought at Arginusae. — “Sprinkles with roses”: *Nub.* 510. | Exceptions to universal ridicule: Couat 259, 265, 236.

NOTES ON THE TEXT

Hypothesis α'. ἀποτυχὸν κτλ.: it may be held as certain that no second *Nubes* was ever played; for Aristotle made no mention of such production in his *Διδασκαλία*, as is proved by the schol. on v. 552. Indeed Ritter, van Leeuwen, and others doubt if the poet ever meant to present it a second time. They think he rewrote the parabasis, with perhaps a few other changes, and published the play as an appeal from the unjust judges and the mob to the cultured and posterity — hence the use of the first person ἐγώ in the parabasis. Van Leeuwen *Prolegg. ad Nub.* VII.

1. On sleeping outdoors see V. 68, where Philocleon sleeps ἐπὶ τοῦ τέγους. The thing is common in Greece and the Orient; there is no need to assume here the use of the ἐκκύκλημα, as do Merry, Rogers, and Mazon.

2. τὸ χρῆμα τῶν νυκτῶν: *what a monster of a night*, instead of *what a monstrous night*. The chief quality of a person or thing becomes the substantive thought and word, the person or thing being then thrown into the gen. or the adjectival form. Hence in Engl.: *that rascal of a man, your Highness, his Majesty*; in Greek: Τυδεὸς βία, σθένος Ἡετίωνος, ἱς Τηλεμάχοιο, δέμας Ἀγαμέμνονος, Ἰοκάστης κάρα (*beloved Jocaste*), ὄμμα νύμφας (*dear bride*), βίη Ἡρακληείη (*mighty Hercules*); K.-G. i. 280. | In Arist. τὸ χρῆμα is thus used c. gen. as here with exclamat. ὅσον A. 150, E. 1219, Th. 281, R. 1278; without ὅσον V. 933, Av. 826, L. 83, 1031, 1085, Pl. 894, frg. 67. | For pl. νύκτες = horae nocturnae K.-G. i. 18. | On Greek facility of imagination in the theatre (imagining night when day), see Gard.-Jev. 687, and note children in their games: “Let’s play Bear”; then presto: “Let’s play Fire-engine.”

4. *ἐγώ*: not by any means is every *ἐγώ* or *σύ* emphatic; but those at the verse-end usually are: e.g. 49, 507, 1301, A. 50, 72, 325, 358, and often.

5. *οὐκ ἄν*: for the freq. omission of the verb after *ἄν* see GMT. 227; in Arist. after *οὐκ ἄν* or *οὐδ' ἄν* indic. is omitted in A. 137, N. 5, P. 907, Ec. 390; opt. in A. 966, 1035, N. 108, V. 298, Av. 11, 816, L. 130, Pl. 924; partic. in E. 1252. The verb is further omitted after *οὐκουν ἄν* L. 307; *τί δῆρ' ἄν* N. 154, 769, L. 399 and Eupol. frg. 46; *τί δ' ἄν* Th. 773; *ὥς ἄν* Ec. 735; other *ἄν*-connections N. 690, 1379, Av. 356, L. 113, 115, Ec. 920.

6. Alliteration (sound-play in the initial letter): cp. 12 f, 1049, 1376, 1407, A. 983 f, R. 829.

7. In-moving of the Attic country-folk; Thuc. 2. 14, 2. 16. | *οἱ*: causal, Lat. *quando, quandoquidem*; A. 401, 647, E. 1112, 1122, N. 7, 34, 717, 1217, 1474, V. 1134, P. 196, 1251, L. 421, Th. 707, R. 22, 1189 (from Sobol. *Synt.* 154 f.). This usage runs through the language; see Nilsson 51, 75, 90, 107, 129. | *κολάσ' ξιστι*: final -αι was usually sounded short, as witness the accent, e.g. of *τράπεζαι*, *λύομαι*, *λύεσθαι* (K.-Bl. 1. 320). Hence in daily speech it was probably elided like any short vowel, and for this reason in Arist. also, *though not in tragedy*, whether falling in arsis or thesis; e.g. in inf. (N. 7, 42, 523, 550, 780, etc.), in 1st sing. as *οἶμ', δέομ'* (V. 941, 1426, P. 102, 324), in 2d sing. as *μέμνησ'* (Av. 1054), in 3d sing. as *φαίνερ', κρεμήσετ'* (V. 273, 808), in 2d sing. inv., as *χάρισ', θέας'* (P. 392, 906). Or -αι may stand fast, with aphaeresis of the foll. initial, as *ἄχθομαι ἔγω* A. 62, *κεληγίσαι κέλευον* V. 501. Sometimes, though rarely, crasis takes place, as in *δήξομαρα* A. 325, *περιόψομαπελθόντα* R. 509. Cp. *οἶμ = οἶμοι* 773, and see K.-Bl. 1. 238 and 223; Blaydes here.

13. Diaeresis of the three *μέτρα* is noticeable in varying degree: striking in e.g. A. 31, 199, N. 13, 47, 686, E. 100, 165, 218, P. 291, Av. 175, L. 884, R. 184, 608, 1203; less so in e.g. N. 147, 169, 225, 651, 678, 790, 802, 854, 869, 878, 885, 1258, A. 181; hardly at all in 127, 131, 854. Cp. notes on 16, 50, and for tragedy see T. Goodell *Class. Phil.* 1 (1906), 165.

14. κόμην ἔχων: cp. E. 580 c. schol., 1121, Av. 911, 1282, Xen. *Rep. Lac.* 11. 3, Lysias 16, 18, and see Gard.-Jev. 65.

15. ξυνωρικύεται: prob. abridged from ξυνωριδι-κεύεται; cp. κομψ-ευριπι-κῶς (E. 18), ἀμ-φορεύς, σκίμ-πους (N. 255) for *σκιμ-πο-πους and see Brug. 135, Herwerden *Lex. Graec. Supplet.* (1902) s.v. τριμίσκον.

16. Equal bisection of iambic trimeter is shown by T. Goodell *Class. Phil.* 1 (1906), 145-66, to be neither infrequent nor vicious, as is often stated. It is effective rhetorically in pointing contrasts and hinting at heightened feeling. The instances in tragedy Professor Goodell has collected; exx. in comedy with punctuation are E. 79, 671, 673, 1008, N. 16, 141, 1142, 1201, 1246, P. 847, 879, Th. 186; with hiatus E. 75, N. 487, 780, 822, 1177, V. 6, P. 588, 694, 833; with natural syntactic detachment A. 1027, E. 750, 1159, N. 101, 126, 181, 212, 814, 886, 1237. See further the exx. in n. on 51.

18. παῖ: addressed to a slave, is regularly without ὦ; so 132, 614, 1145 and very freq. But in familiar tone it is ὦ παῖ as in A. 432, 1136, 1137, 1140, Plat. *Men.* 82 b, *Symp.* 175 b. (In N. 87, 1165, V. 290, etc. ὦ παῖ is to son, not slave.) On ὦ c. voc. see J. A. Scott *A.J.P.* 24 (1903) and 26 (1905).

21. φέρεω: by Arist. used only in quest. (22 times), e.g. 494, 787, 847. For φέρε in quest. see n. on 218; for subjv., n. on 731.

22. τοῦ: gen. of exchange; N. 31, V. 1424, P. 848, Demos. 7. 23, Plat. *Lys.* 208 a, Xen. *Cyr.* 3. 1. 37. K.-G. 2. 378.

23. κοππαρίας: on substantives in -ίας see Curt. *Stud.* 9 (1876), and for comedy Peppler 38. Exx.: μαστιγίας (R. 501), στιγματ- (L. 331), ὄροφ- (V. 206), καπν- (V. 151), συκοφαντ- (E. 437), πωγων-, σχελ-, ἐμ-, σπογγ-, etc.

24. ἑκκόπη: ἐκκόπτω is the *vox propria* for destruction of eyes, teeth, and trees! Of eyes: A. 92, N. 24, Av. 342, 583, 1613, Demos. 18. 67, 24. 140, 24. 141, Aeschin. 1. 172, Luc. *Tox.* 24; of teeth: R. 548, 572, Phryn. frg. 68, Septuag. Exod. 21. 27; of trees: Hdt. 6. 37, 9. 97, Thuc. 6. 99. 3, Xen. *Anab.* 1. 4. 10, 2. 3. 10, *Hell.* 6. 5. 37, Lysias 7. 11, 7. 15, 7. 24, Demos. 53. 15 (of vines).

26. τοῦτ' ἔστι . . . τουτί: cp. P. 64, Soph. *O. T.* 1013. For the quite diff. phrase τοῦτ' ἐκείνο see n. on 985. Different also is Av. 507.

28. πολεμιστήρια: on prizes to the victors in the Panathenaea c. 400 B.C. see Roberts and Gardner II no. 169 (or Dittenberger 2, no. 668), Mommsen *Feste* 85–98. Prizes for ἵπποι πολεμιστήριοι were as follows: in the single-horse race, 1st prize 16 amphoras of oil, 2d prize 4; in the 2-horse chariot-race, 1st prize 30 amphoras, 2d prize 6; for the 2 finest 2-horse chariots in the procession 4 amphoras and 1.

30. τί χρέος ἔβα με: in Euripides τί χρέος ἔβα δῶμα, where χρέος = χρήμα as often. For Euripides' love of the terminal acc. (no prepos.) note in *Hippol.* alone vv. 36, 108, 233, 760, 782, 836, 841, 974, 1102, 1371.

32. ἐξάλισας: cp. Xen. *Oecon.* 11. 18. On horses and horsemanship in Greece see M. H. Morgan's transl. of Xen. περὶ ἵππικῆς, with fine essays and notes (1893).

35. ἐνεχυράσσεσθαι: in support of the aor. -σασθαι of the Mss. see 1141 δικάσασθαι, GMT. 127, and the long list of such aorists in K.-G. 1. 195–97; note also the marks of old fashion in Strep-siades' speech, as ὅπως 60, τοῦ πάππου 65, ἐκρινόμεθα 66. But in view of Kaehler's note here, showing that after φημί in the sense of *promising, threatening*, etc., Arist. uses the fut. inf. 27 times, it would be but obstinate to stickle for the aorist in two places. | On ἐνέχυρα and debts in general see Gard.-Jev. 539. | ἐτεόν: used by Arist. in quest. only; e.g. 93, 820, 1502, E. 32, 733, 1246, 1392.

39. σὺ δ' οὖν κάθευδε: δ' οὖν with inv. and σύ (or 3d person ὁ, ἡ, οἱ, αἱ) in A. 186, N. 39, V. 6, 764, 1154, Av. 56, L. 491, Th. 612, R. 31; Aesch. *Prom.* 935, *Eum.* 226, 887 (c. potent. opt. μένεις ἄν); Soph. *Aj.* 114, 961, *El.* 891, *O. T.* 310, 669, *O. C.* 1205, *Tr.* 329, 1157; Eur. *Androm.* 258, *Her. Fur.* 726, *Rhes.* 868, etc. The pronoun to us seems hardly to admit emphasis; see n. on 4 and 1364. Cp. also μὴ σύ γε L. 189. 871.

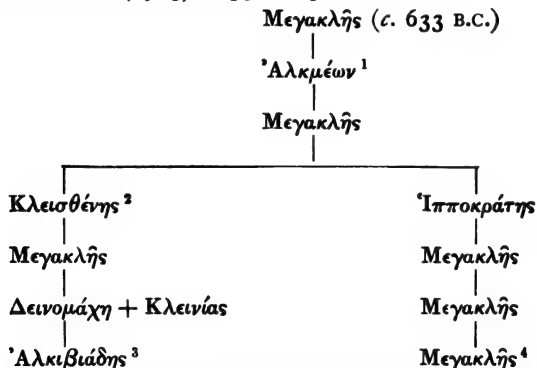
39. ἴσθ' ὅτι: practically an adverb, as if ἴσθότι, like δηλονότι, it ignores syntax of ὅτι, though sometimes qualified by εὖ, σάφ', or τοῦτ'; P. 373, Av. 1408, Th. 12, Pl. 183, 889. Adverbial also is

(εἶ) οἷδ' ὅτι in A. 555, N. 1175, V. 1348, P. 365, 1296, etc. Sobol. *Synt.* 120. Cp. also πῶς δοκεῖς 881, οὐκ ἔσθ' ὅπως (οὐ) 802, θαυμαστός-όσος, ὑπερφύῳς-ῶς, and the like; K.-G. 2. 353 f. and 415.

40. εἰς τὴν κεφαλὴν: cp. A. 833, P. 1063, Pl. 526, 651, Plat. *Euthyd.* 283 ε, Demos. 18. 290, 19. 130.

41. εἶθε: in Arist. c. opt. E. 404, 618, L. 940, 974, Th. 1050, Ec. 947; c. indic. N. 24, Ec. 938; c. ὄφελον (-ες, -ε) N. 41, V. 731, P. 1068. R. 1382. Only three of these instances occur in dialogue verse (iambic trim.), viz. L. 940 (spoken by Kinesias the poet) and N. 24 and 41 (in the mouth of the old rustic); the other exx. are in lyric verse, dactylic hexam., or quoted from Euripides. In accord with this, εἶθε is certainly rare in Attic prose. I find it only in Xen. *Mem.* 1. 2. 46, *Hell.* 4. 1. 38, and Plat. *Phaedr.* 227 c. εἶθ' ὄφελον (-ες, -ε) I do not find at all outside of poetry. Here therefore Streps. seems to fall into the tragic style of Euripides, who uses εἶθε very frequently.

46. Μεγακλέους: for the family tree see J. Kirchner *Prosopographia Attica* (1903) 2. 53; in part as follows:



NOTES: ¹ Hence the family name Alcmaeonidae. ² The Reformer 508/7

B.C. ³ The great Traitor. ⁴ Contemporary with the *Clouds* and mentioned by the comic poets (see Kock 1. 418 and 704) and by Thuc. 1. 126. 12. See also C.I.A. 1. 122-24 and 148-50. Schol. on Pind. *Pyth.* 7 says that he won an Olympic victory with chariot 436 B.C. Perhaps he is ὁ Κοισύρας in *Ach.* 614.

48. ἐγκεκοιτυρωμένην : cp. 800, *Ach.* 614. Schol. here : ἔστι δὲ Ἑρετριακὸν τὸ ὄνομα. αὕτη δὲ ἐγαμήθη Πεισιστράτῳ ἐπιχειρήσαντι τυραννεῖν. Hence she must have been a daughter of the 2d Megacles in the above table (*Hdt.* 1. 60). But *Lex. Vindobon.* 60 says of her : ἦν μήτηρ Μεγακλέους, καὶ Ἀλκμαίωνος γυνή. Hence the modern uncertainty, so great that Wilamowitz denies her existence (*Arist. und Athen* 1. 111).

50. Itemizing diaeresis, as in 661, 1131, A. 31, V. 676 f. (anap. tetram.); cp. N. 212, 761 for probably a like meditative delivery.

51. One word exactly fills the 2d half of the verse. Of this there are 28 exx. in the first three plays. But in only 14 of them is there any likelihood of a medial caesura between the two halves. Such likelihood is underscored in the following : A. 37, 63, 87, 161, 194, 368, 374, 526, 603, 605, 871, 1089, 1176; E. 18, 37, 62, 175, 611, 1152, 1155, 1157, 1168, 1370; N. 15, 51, 166, 730, 747.

54. ἄν ἔφασκον : "iterative ἄν," GMT. 162; a colloquial usage found over 50 times in *Arist.*, not at all in *Hom.*, *Hes.*, *Pind.*, *Aesch.*, twice in *Soph.* (*Phil.* 290, 443), once in *Eur.* (*Phoen.* 401), six times in *Hdt.*, once in *Thuc.* (1. 71. 3), here and there in *Xen.* See R. C. Seaton *Class. Rev.* 3 (1889), 343. Exx. in this play c. impf. indic. 54, 855, 979, 981 (?), 1385; c. aor. indic. 977, 1382, 1384, 1385.

57. πότην λύχνον : if original with *Arist.*, the metaphor was soon borrowed; see *Plat. com. frg.* 190 ὠνήσομαι στίλβην (an earthen vessel) ἣτις μὴ πότις. Cp. ἀδη-φάγος (*big-eating, full-grown*) applied not only to ἀγωνιστὴς ἵππος by *Pherecr.* 197 and to ἵππων ζεύγος in official inscriptions (e.g. *Dittenberger* 2, p. 489), but also to λύχνος by *Alcaeus com.* 21 and to τριήρης by *Lysias* (*frg.* 103 *Bait.-Sauppe*).

58. κλάης : to get cuffed or some other cause for weeping; so 1415, 1418, 1436, 1439, A. 822, 827, V. 440, etc.; espec. freq. in the fut. κλαύσει and κλαύσεται as a threat, as at 933, P. 255, 532, etc.

59. τῶν θρναλλίδων : "partitive" gen., regularly c. art. as in

French: "Donnez-moi *du* pain"; A. 184, 805, V. 239, P. 30, 258, 772, 960, 962, 1102, 1111, 1136, 1145, 1169, Av. 357, R. 1263 (K.-G. I. 345). Cp. gen. after παρατρώγω, παρεσθίω in E. 1026, P. 415, R. 988.

60. ὅπως: in place of ὥς temporal belongs to Ionic prose (ὅκως) and to tragedy. It is found only here in Arist., perhaps as befitting the old-time farmer. Sobol. *Synt.* 154 notes ὁπότε for ὅτε in the mouth of another rustic, Dicaeopolis (*Ach.* 19), and ἐπεὶ temporal in frg. 403. Cp. further ὅπως ἀνωτάτω (= ὥς ἀν.) in P. 207 (as ὅπως c. superlat. in Theogn. 427, Aesch. *Agam.* 600, 605, 1350, etc.), and ὅπως in final clauses in tragedy, Thuc., and Xen. (GMT. 313. 2). | υἱὸς οὐτοσί: no article is needed when the demonstrat. really points to something present *here* or *there*; A. 130, 187, 960, 1049, E. 1177, 1181, V. 262. So ὀδὶ in A. 908, V. 1132, L. 1072, Ec. 27, and ὀδε A. 336, 454, 810, 985, E. 1166, etc. These exx. show that the demonstrat. does not tend, in Arist. at least, to take position after the substantive, as is stated by K.-G. I. 629.

63. Cp. Eur. *Phoen.* 58, where it is the mother who names one of her daughters.

65. τοῦ πάππου: "from his grandfather," the gen. being the πατρικὴ πῶσις. "Die spätere prosa kann das nicht mehr sondern muss praepositionen, ἀπό, in ἴασις und κοινὴ auch ἐπὶ, dem genetiv zusetzen" (Wilamowitz Eur. *Herac.* 31). Exx. of grandfather's name held by grandson are to be seen in Av. 283, Thuc. 6. 54. 6, Plato *Lach.* 179 a, *Parm.* 126 c, *Theag.* 130 a, Demos. 39. 27, 57. 37, and in the genealogy of Aristophanes, Sophocles, Pericles, Cleisthenes, Alcibiades, Nicias, and the elder Thucydides.

66. ἐκρινόμεθα: for the sense *to dispute, quarrel*, see Eur. *Med.* 609, Hdt. 3. 120, Menand. *Epitr.* 529 (Körte) and cp. ἀνακρίνομαι Hdt. 9. 56, διακρίνομαι Hdt. 9. 58; also the comic derivation of his name given by Agoracritus in *Eq.* 1258 ἐν τῇ ἀγορᾷ γὰρ κρινόμενος ἐβουκόμην. | τῷ χρόνῳ: adverbial and with art., as here, in 865, 1242, V. 460, frg. 198; but it is common without art., and regularly so in Aesch.

69. πόλιν: often means the Acropolis, for the Athenians; Thuc. 2. 15. Used in Arist. in this sense it omits the art. if a prepos. is present; e.g. εἰς πόλιν L. 302, 912; πρὸς πόλιν L. 288; ἐν πόλει E. 267, L. 245; ἐκ πόλεως E. 1093. See Starkie on *Vesp.* 492 for Aristophanic usage of article with πόλις, ἀγορά, πνύξ, ἀγρός, etc.

70. Μεγακλῆς: whether the poet should or should not contract the nomin. of proper names in -κλῆς into -κλῆς (as in prose) depended upon his metrical needs. In Arist. no contraction takes place if the 4th syllable from the end is short — hence always Περ-, Σοφο-, Ἱερο-, Ξενο-, Ψιλο-, Χαρι-κλῆς; but it does take place if this syllable is long — hence Ἥρα-, Θεμυστο-κλῆς. K.-Bl. 1. 432 Anm. 6, Kock on *Eg.* 283, Speck 34. | ξυστίς ἔχων: opportunities were by this time rare for the old families of nobility to appear in the elegant costume of Marathonian days (Thuc. 1. 6). Alcibiades and his like might wear outlandish sandals, a trailing robe and long hair, but the sansculottic masses of Cleon's time were against it. See Neil on *Eg.* 967, Athen. 534 c, 512 b c.

71. μὲν οὖν: not continuative as in 66, but corrective (*imo vero*) as in 221, 1086, 1112, 1454; = μὴ ἀλλά (Av. 109), μὰ Δι' ἀλλά (Pl. 22, where see van Leeuwen). | φελλίως: probably not a proper name as in L. and S., but any stony mountain-slope, such as that of Hymettus, where soil is thin and pasturage scant. Harpocr.: τὰ πετρώδη καὶ αἰγίβοτα χωρία φελλίως ἐκάλουν.

72. ἐνημμένος: *enwrapped in*, seems to be the Ionic and poetic vox propria when one is clad in any sort of skin (διφθέραν, λεοντήν, παρδαλῆν, νεβρίδα, νάκος, etc.); so Av. 1250, R. 434, Ec. 80, frgg. 65, 253, Eur. *Ion* 1490, Hdt. 7. 69, Luc. *Tim.* 6, *Bacch.* 1, *Herc.* 1. Cp. ἐπ-αμμένος Hdt. 1. 199, 8. 105.

74. κατέχεε: regarded as imperf. in K.-Bl. 2. 570.

76. δαυμονίως: cp. P. 541, Pl. 675. Alex. 167 (K. 2. 358) οἶνος γέρων δαυμονίως. So δαυμόνια P. 588. Adjectives were fortified not only by the colorless adverbs πάνν, σφόδρα, μάλα, but by others of (originally) definite meaning, just as German uses adverbially *furchtbar*, *tüchtig*, *riesig*. Such were δεινῶς, ισχυρῶς, τελῶς, ἀτεχνῶς, ἐπιεικῶς, ὑπερφνῶς, θαυμαστῶς, θαυμασίως, καλῶς. Cp.

also adverbial phrases such as ἀφατον ὡς (φρόνιμος Av. 428), ἀργαλέον ὡς (σοφός V. 1279), ὑπερφυῶς ὡς (λευκοπληθής Ec. 386). For a complete study see Schwab 482-495.

80. Φειδιππίδιον: a coaxing diminutive in friendly tone; so Ξανθίδιον R. 582, Δημίδιον E. 726, 1199, Ἑρμῆδιον P. 382. Others carry contempt as Βοιωτίδιον A. 872, Λαμαχίππιον A. 1207; and others are meant to be comically impudent and quite improbable except in the play, as Σωκρατίδιον (N. 222, 237, 746), Εὐριπιδίον (A. 404, 475). See Peppler 20-27.

82. ἰδοῦ: means (1) *there!* used when doing what is requested: 255, 635, 825, and often; (2) *see there!* used when repeating some word or phrase of another to deride it: 818, 872, 1469, E. 87, 344, 703, etc.; (3) *there*, when handing or bringing something to some one: A. 434, 470, E. 909, 1166, V. 805, 851, etc. It is stressed by an added γε: 818, 1469, E. 87, L. 441, etc.

83. Ποσειδῶ τουτονί: so in 1478 there is an appeal to the statue of Hermes, and in V. 875, Th. 748, Pherecr. 87, Eur. *Phoen.* 631 to Apollo Φοῖβος or Ἄγχις.

84. μή μοι γε: the same phrase and with no verb 433, V. 1179, 1400, L. 922, Plat. *Hipparch.* 229 ε, μηκέτ' ἔμοιγε R. 1407; with verb E. 19. Cp. without γε or verb A. 345 μή μοι πρόφασιν, Pherecr. 67 μή μοι φάκους, Alex. 127 μή προφάσεις ἐνταῦθά μοι, Demos. 4. 19 μή μοι μυρίους ξένους, Arist. Av. 145 μηδαμῶς ἡμῖν παρὰ τὴν θάλατταν, L. 938 μή 'μέ γε, Plat. *Protag.* 318 δ μή οὕτως, 331 ε μή μοι, *Men.* 74 δ μή μοι οὕτως. Soph. *Ant.* 577 μή τριβὰς ἔτι. Cp. *infra* 196, 267 μήπω γε.

86. ὄντως: a word coming in probably from philosophic discussion on τὸ ὄν *Being*, and τὰ ὄντα. Note Gorgias' treatise *περὶ τοῦ μὴ ὄντος*. In Arist. it is found at N. 86, 1271, V. 997, R. 189, Ec. 786, Pl. 82, 286, 289, 327, 403, 581, 836, 960, frg. 586, E. 177 (doubtful); in Aesch., Soph., and Thuc. not at all, in Eur. a few times, in Antiphon once (2 β 10), in Hdt. once (7. 143. 6), in Plato often, in Demos. 4 times, Aeschin. 6 times, but in no other orators.

90. λέγε δῆ: δῆ c. imv. very common, e.g. with λέξον 340;

ἀγε 478, 636, 775; εἰπέ 500, 652, 683, 748, 778, 1410; φρόντιζε 700; φέρε 940, 1088.

94. ψυχᾶν: from Aristot. *De Anima* 1. 2 we learn what various philosophers up to this time had held the soul to be; e.g. Democritus πῦρ, Thales κινητικόν τι *a motive principle*, Diogenes of Apollonia ἀήρ, Heraclitus ἀναθυμίασις *fiery vapour*, Hippo ὕδωρ, Critias αἷμα.

96. πνιγεύς: Hippon's oven-doctrine of the heavens is put into the mouth also of the learned Meton, Av. 1001.

97. ἀνθρακες: for Heraclitus' comparison of men to ἀνθρακες see Sext. *adv. Math.* 7. 129 f. in Ritter and Preller § 41 or Diels 64.

98. Against this identification of Socrates and sophists in both theory and practice see the protests of Xen. (*Mem.* 1. 2. 31) and Plato (*Apol.* 23 d).

101. φροντισταί: were attacked by the comic poets it would seem almost by concert. On the same day with the *Clouds* were exhibited Κόννος by Amipsias and Πνύνη by Cratinus. In Πνύνη Chaerephon figured as a "dirty man and poor" (αὐχμηρὸς καὶ πένης, schol. Plat. 331 Bekker); in Κόννος the chorus was made up of φροντισταί. (See n. on 179.) By whomsoever originated the name φροντιστής stuck to Socrates as a stinging word of contempt. Xen. *Conviv.* 6. 6, 7. 2, *Mem.* 4. 7. 6, Plato *Apol.* 18 b. | καλοὶ τε κάγαθοί: the aristocrats of Athens took to themselves the names καλοὶ κάγαθοί, ἐσθλοὶ, χρηστοί, γενναῖοι, ἄριστοι, βέλτιστοι, δεξιοί, ὀλίγοι, ἐπιεικεῖς, γνώριμοι, ἐπιφανεῖς, εὐποροὶ, εὐδαίμονες. The masses ("poorer class," "baser sort," "riff-raff") were οἱ πολλοί, τὸ πλῆθος, πονηροί, πένητες, χείρους. See ps.-Xen. *Rep. Ath.*, Aristot. *Ath. Pol.*, Neil's *Equites*, App. II. Such being the case, it is only in ridicule that Arist. here applies the noble term to Socrates and his friends.

102. αἰβοί: σχετλιασμοῦ δηλωτικὸν ἐπίφθεγμα παρὰ Δωριέσιν (Bekker *Anecd.* 360. 11). At present it is found only in Arist. to mark disgust and derision always except in Av. 1342; viz. A. 189, E. 957, N. 102, 829, 906, V. 37, 973, 1338, P. 15, 544, 1291, Av. 610, 1055, 1342. Cp. the variants αἰβοῖβοι P. 1066, ἰαβοῖ E. 891, V. 1338.

104. **Χαιρεφῶν**: 144-146, 156, 503, 831, 1465, 1505, V. 1408, 1412, Av. 1296, 1564, frgg. 291, 539, 573, Crat. 202, Eupol. 165, 239, Com. Adesp. 26, Xen. *Mem.* 1. 2. 48, 2. 3. 1, Plat. *Apol.* 20 *c*, and as interlocutor, in *Gorg.* and *Charm.*

105. **νήπιον**: perhaps a word persisting in common speech, if not often emerging in written language. It has recently turned up in Menand. *Epitr.* 28 (Körte). But for this fact, we might have taken it as one of Strepsiades' old-time words; for it occurs nowhere else in Arist. exc. in dactylic hexameter (P. 1063). See n. on 868.

106. **ἀλφίτων**: as here 176, 648, E. 1359, V. 301, P. 477, 636. Cp. τὰ σιτία E. 575, μᾶζα A. 732, βόσκειν for τρέφειν 331.

108. **εἰ . . γε**: when the verb is omitted in the main clause (especially if negative), almost invariably γε appears in the subordinate clause (Sobol. *Synt.* 136); e.g. A. 60, 137, 296, 619, 966, E. 961, N. 108, V. 299, 1256, etc., Eur. *Ion.* 961, *Iph. T.* 866, *Phoen.* 1347.

109. **φασιανούς**: Athen. 386 *d*-87 *f*.; V. Hehn *Wanderings of Plants and Animals*, Engl. transl. (1888) 274. | **Λεωγέρας**: V. 1269, Eupol. 44, Plat. 106, Andoc. 1. 17, 1. 22 and throughout, Athen. 387 *a*, schol. here.

110. **ἀνθρώπων**: c. superlat. = πάντων = *in the world*; Schwab 433. | **ἑμοί**: in form and posit. hints at para-tragedy; cp. Aesch. *Suppl.* 602 φίλτατ' ἀγγέλων ἐμοί, Cho. 1051, Soph. *El.* 1126, Eur. *Hippol.* 1333.

112 ff. Diog. Laert. 9. 52: πρῶτος ἔφη (Protagoras) δύο λόγους εἶναι περὶ παντὸς πράγματος ἀντικειμένους ἀλλήλοις; Eur. frg. 189, Xen. *Oecon.* 11. 25, Plat. *Apol.* 18 *b*, 19 *b*, 23 *d*, Isoc. 10. 1 ff., Aristot. *Rhet.* 2. 24. 11, Cic. *Brut.* 8. 30.

120. **ἱππίας**: see briefly G. Gilbert *Constitutional Antiquities*, Engl. transl. (1895) 320-24, or in full A. Martin *Les Cavaliers Athéniens* (1886), a book of 588 pages.

123. **ἐς κόρακας**: ἐς is the fixed form of the prepos. in this phrase; K.-Bl. 2. 248, Sobol. *Præpos.* 38. Hence the verb σκορακίζω.

124. **μὲν**: sc. ὄντα. The partic. usually present after περιωρῶ

(GMT. 148, 885) is at times omitted, as also after *τυγχάνω, διατελῶ, αἰσθάνομαι, ὀρώ*.

126. With the spirit of Streps., who will not admit that he is "down," cp. that of the Marathonian heroes (E. 571-73) and of Pericles (Plut. *Peric.* 8). | *οὐδ' ἔγω*: *nor will I either, no more will I* (yield than you). | *πισών γε*: *prostrate, beaten*, *γε* stressing the preceding word as usual. I cannot think it has occult connection with *ἀλλὰ . . . μέντοι*, nor in general with other groups such as *καὶ μὴν, οὐ μὴν, οὐ μέντοι, ἦ μὴν, ἀλλὰ μὴν*—as the incautious might gather from Neil's *Equites* p. 194. Cp. N. 53, V. 231, 268, 548, Av. 639, R. 1198.

127. *ἀλλά*: five *ἀλλά*'s in five successive verses! They mean adverse winds and a chopping sea in the speakers' hearts.

130. *σχινδαλέμους*: cp. R. 819, *σμιλεύματα* R. 819, *παραπρίσματα* R. 881, *σκαριφησμοί* R. 1497, and *infra* 320 *λεπτολογῶ, στενολοισχῶ*.

131. *ἔχων*: *keep on, continue to*; so 509, A. 341, L. 945, Th. 473, 852, R. 202, 512, 524, Ec. 853, 1151, Crat. 195, Eubul. 107. 6 (K. 2. 201), Plat. *Euthyd.* 295 c, *Gorg.* 490 e, 497 a, *Phaedr.* 236 e, Hdt. 3. 52, Luc. *Icarom.* 24, *Pseudosoph.* 1. The limitations of the idiom seem to be (1) that it is colloquial, (2) always in nomin. sing. except once (Arist. Th. 473), (3) always with a verb in 2d sing. except here and Ec. 853, (4) always in disapproval, and most common with *ληρεῖς, φλυαρεῖς*, or a verb of *hesitation*, K.-G. 2. 62.

131 f. *τί . . . οὐχὶ κόπτω*: *Why am I not knocking, why not at it already, why delay knocking?* So the present after *τί οὐ* in A. 359, E. 1207, L. 1103, 1160, Plat. *Protag.* 311 a, *Lysis* 211 d. Distinguish such from the aorist after *τί οὐ* in A. 592, V. 213, L. 181, 906, 1161, frg. 466, and in many exx. from many authors collected in K.-G. 1. 165; for the significance of the aor. see n. on 174.

132. *παιδίων*: the usual formula is *παῖ παῖ* (N. 1145, A. 395, 1097 f., 1118 f., V. 1307, Av. 57, R. 464). The dimin. here is neither in coaxing nor contempt (see 80 n.), but due to the needs of the metre, so Peppler 31. Blaydes on Plut. 227 collects nearly a hundred exx. of diminutt. in *-ιδίων*.

137. Socrates as an intellectual midwife; Plat. *Theaet.* 149 a, 150 c.

138. *τηλοῦ*: probably a bit of Euripidean vocabulary. From Theognis to Theocritus he alone seems to have used it (*Cycl.* 689, frg. 884), unless we except two tragic adespota (77, 94 N.).

141. *θαρρῶν*: c. imv. very common; 422, 427, 436, 990, V. 388, 547, P. 159, R. 7, 1005. *θαρρήσας* E. 623, Av. 461, 1512. The imv., *θάρρει* is used only seldom with another imv., though often alone. | *ἐγὼ οὔτοι*: the deictic *οὔτοι* with the first personal pronoun, as here, in A. 367, E. 1098, L. 94, Pl. 868.

145. This flea-jump satire stuck in the memory. See Xen. *Conviv.* 6. 8, Luc. *Prom.* 6, *Philopat.* 12. For modern flea-jump measurement see *Revue des Deux Mondes* for 1867, p. 542 (Mar. 15). The writers on *Salivary Glands*, etc., obtained master's degrees at Cornell University in 1902 and 1905. | *ἄλοιτο*: so in RV.; not *ἄλλοιτο*.

150. *τὸ πόδε*: biped is the beetle also in *Pax* 7.

153. *τῆς λεπτότητος*: causal gen. with or without art. after an exclamat., as in 364, 818, 925, 1476, A. 64, 67, 87, 1205, 1210, E. 144, 350, V. 161, P. 238, 239, Av. 61, 223, 295, 1131, L. 967, Ec. 787, Pl. 389, 1126-32. K.-G. 1. 389. | *φρινῶν*: by the time of Arist. *φρίην* was alien to plain prose except in the phrase *νοῦς καὶ φρίνες*, as in L. 432, Th. 291, R. 535. In the 27 other passages where Arist. uses the word, all but this present are either lyrical or clearly in parody or para-tragedy. Hence here too tragic tone is probably intended. W. G. Rutherford *New Phrynichus* (1881) 9.

154. *τί δῆτ' ἄν*: for ellipse of verb after *ἄν* see n. on 5. Cp. also ellipse after *τί δῆτα* A. 1011, P. 859, 863.

157. How insects "with no larynx or lungs and hence properly no voice (*φωνή*)" can make noises, was a question that Aristot. took up (*Hist. of Animals* 4. 9. 2 = 535 b).

158. *κατὰ τὸ στόμα*: *κατά* = *via*, as in V. 141 (*τρήμα*), Av. 1208 (*πύλας*), Plato *Rep.* 359 d (*θυρίδας*), *Timae.* 79 d (*ρίνας*), Thuc. 4. 48. 2 (*θύρας*), 4. 67. 3 (*πύλας*). — This acoustical quest. is a

satire on the physics and physiology of the day. For the guesses on sound and hearing see ps.-Plut. *Moralia* 902 b, 901 f, or better, Diels 177. 20 (for Empedocles), 325. 4 (Anaxagoras), 344. 31 (Diogenes of Apollonia), 336. 6 (Archelaos); or see Ritter and Preller s.v. ἀκοή in the index.

161. διὰ λεπτοῦ κτλ.: cp. Hippocr. *Aphor.* 7. 51 (vol. 4. 592 Littré) explaining a sneeze: ὑπερχίεται οὖν ὁ ἀήρ ὁ ἐνεῶν, ψοφείει δέ, ὅτι διὰ στενοῦ ἢ διέξοδος αὐτοῦ ἐστίν.

162. εἰθύ: c. gen. = *straight towards*. Epic used εἰθός, Hdt. εἰθύ. Of the form εἰθύ I find but 23 exx. in the Indices—15 in comedy, 5 in Plato (Ast), the other 3 in Thuc. 8. 88, 8. 96, Xen. *Hell.* 1. 4. 11. Lyric poetry, tragedy, and the orators are without it (exc. once in Eur. *Hippol.* 1197?). Hence εἰθύ would seem to be colloquial. In Arist.: E. 254, N. 162, P. 68, 77, 301, 819, Av. 1421, Ec. 835, frgg. 161, 656; Eupol. 47, 183, 304, Pherecr. 110, Epicrat. 10 (K. 2. 286). H. Richards' article in *Class. Rev.* 15 (1901), 442 ff. (holding that εἰθύ c. gen. in Attic prose was, as a rule, only a synonym of εἰς, ὡς, ἐπί, or πρὸς, with no such definite notion as *straight for*) I hold to be abortive.

165. The σάλπιγξ-notion Arist. could have got from Pignes' *Batracho-myo-machia* 199 καὶ τότε κώνωπες μεγάλας σάλπιγγας ἔχοντες | δεινὸν ἐσάλπιγγαν πολέμου κτύπον.

169. ἄ γε: see Neil's *Equites* p. 191, and my note in *Selections from Plato* on *Apol.* 22 d, Append.

170 f. For the Thales-incident see Plat. *Theaet.* 174 a. Socrates dissuaded from overmuch astronomy (Xen. *Mem.* 4. 7. 4-6), which was rather the pride of Hippias the Elean (Plat. *Protag.* 318 e, *Hipp. Maj.* 285 b c. Plato prob. has this passage in mind in *Rep.* 529 b c (ἀνω κεχηνώς, and ἐξ ὑπτίας νέων ἐν γῇ), where see J. Adam.

174. ἦσθην: *I like*; i.e. Greek aorist = Engl. present. So ἦσθην in 1240, E. 696, P. 1066, Av. 570, 880; ἐθαύμασα N. 185; ἐγέλασα E. 696, ἐδάκρυσα Av. 540; ἐχάρην Av. 1743. So also in tragedy the aorist of verbs of *emotion* and its result (as ἤλγησα, ἔκλαυσα, ἀπέπτυσα), of *approving* (as ἐπῆνεσα or ἤνεσα, ἐδεξάμην),

of bidding, advising, and giving oath (as εἶπον, ὑπέειπον, παρήνεσα, κατέμυσσα, ἀπέμυσσα); *exx.*: Aesch. *Pers.* 224, 844, 1000, *Cho.* 887, *Soph. Aj.* 99, 536, *El.* 668, 1322, 1479, *Phil.* 1289, 1314, 1434, *Eur. Alcest.* 1095, *Androm.* 421, 785, 1234, *El.* 248, 622, 644, *Hec.* 1276, *Hel.* 330, 664, 668, 673, *Hippol.* 614, *Iph. A.* 440, 469, 509, 655, 874, *Iph. T.* 862, 1023, 1161, *Ion* 1614, *Cycl.* 266, *Med.* 272, 707, 791, *Orest.* 1516, 1672, *Suppl.* 1161, 1171, *Troad.* 53, 718. — This same "dramatic" or "instantaneous" aorist for Engl. present is seen largely in other verbs; see *Arist. N.* 820, *E.* 269, 1368, 1372, Aesch. *Prom.* 181, 277, 401, 773, *Pers.* 972, *Soph. El.* 677, *Eur. Hel.* 348, *El.* 215, *Her. Fur.* 177, *Hippol.* 846, *Troad.* 887, 1046, *Phoen.* 679. K.-G. i. 163 f. — It would be well to win *one* point of view and *one* explanation for this "dramatic" aor., the question-aor. after τί οὐ (see n. on 131 f.), the Homeric aor. in comparisons, the "gnomic," the "empirical," the "general description," and the "future" aor. (*GS.* 255–263, *GMT.* 60–62, 154–158). That explanation is perhaps as follows:

The Greek language has but few finite forms of any verb which merely *name* the action. They are usually clogged with temporal additions, and give a picture of the action as one that is or was or will be *going on*. When therefore the Greeks needed the verb-act stripped of time (ἀ-όριστος) yet embodied in person and number, their inflectional wealth encumbered them. λαμβάνω = "I *am* taking," not "I take"; ἔλαβον gives the notion "take," but throws it back in time to "took." — How then say in Greek "I take coffee daily," "Thanks," "He writes a good hand," "Why not knock?" "Murder!" "Faint heart never erects a trophy"? Either by using the present tense — which the Greeks also use — or idiomatically (shutting ear to augment) the *aorist*; hence for the above sentences respectively, *ἔλαβον, ἐπῆνεσα, ἔγραψε, ἔκοψα, ἀπολόμηνθα* (*Arist. Ach.* 333), *ἔσθησε*. This refusal to hear the augment, this recognition of merely the verb-notion in the aorist-stem (especially easy in 2d aor. roots, as λαβ-, φυγ-, φαγ-, etc.) was the easier because of the very large use of this ἀ-όριστος (or time-unlimited) stem in all other moods beside the indicative.

(Observe also that in exclamatory passion the Greeks fled from the finite forms to the acc. c. inf.; see n. on 268.) For exx. of the "gnomic" aorist see n. on 350; for theory of its origin, Carl Mutzbauer *Die Grundlagen der gr. Tempuslehre* (1893) 35, with review of the book by D. B. Monro, *Class. Rev.* 8 (1894), 34 in complete agreement with Mutzbauer; G. Herbig *Indog. Forsch.* 6 (1896), 249 ff. espec. 261 ff.; H. Melzer *Indog. Forsch.* 17 (1904), 239 f.; M. Bréal *Mém. de la Société de ling.* 11 (1900), 278-80; K. Brugmann *Vergleichende Gram.* (1903) 2. 574. The older view of the gnomic aor. (a sample past instance) is still maintained by K.-G. 1. 159, and P. Cauer *Grammatica Militans*² (1903) 101.

176. *ἐπαλαμῆσατο*: a rare word; Eur. frg. 918 N., Xen. *Cyr.* 4. 3. 17, Arist. *A.* 659 (in parody), P. 94 (probable parody of Euripides *Bellerophon*), and here. The Indices report no further use. *παλάμαι* = *μηχαναί* in V. 645.

177-179. Teuffel-Kaehler read *παλαίστρας* for *τραπέζης* in 177, and *τραπέζης* for *παλαίστρας* in 179.

178. *διαβήτην*: may some of the mystification lie in this instrument? Also in the hocus-pocus of Meton, Av. 1003, it plays a part.

179. Cloak-stealing being easy, like modern arson, was severely punished, viz. by death (Xen. *Mem.* 1. 2. 62, Demos. 24. 114, Aristot. *Problems* 29. 14); Eupol. 361 charges also the pilfering of a wine-ladle against Socrates. Though thieving was a common charge of the comic poets, and should have been discredited, yet probably some of Socrates's judges twenty-four years later may have fancied they had caught the thief at last. So to this day many Southerners believe that Benjamin Butler did steal spoons in New Orleans during the Civil War. | For the similarity in sound of *α* and *υ* see K.-Bl. 1. 53, Brugmann 48. In the 3d cent. B.C. Boeotians wrote *φικία* for *οἰκία*, *καλύ* for *καλοί*. | The suggestion in the text-notes, that the pun *θουμάτιον-θυμάτιον* was inserted at the last moment, has something in its favour, if we recall the impromptu nature of comedy from its very origin. The same account must be

given of *Eccl.* 1158 f., and also of *Vesp.* 1025-1028, if van Leeuwen is right in dating the Πόλις of Eupolis as competing with *Vespae*. Müller-Strübing makes a like claim for *Ach.* 593-618 (on which see Busolt 3. 1058). | The comic poets often pitched naturally on the same subjects at the same or about the same time, e.g. on Socrates in 423 B.C., Arist. in *Nub.* and Amipsias in *Κόννος*; on Hyperbolus in 421, Eupolis in *Μαρικᾶς*, Leuco in *Φράτερες*, Arist. in *Pax*; on Melanthius in 421, Arist. in *Pax*, Leuco in *Φράτερες*; on Pisander in 414, Arist. in *Av.*, Phrynichus in *Μονότροπος*; on Cleophon in 405, Arist. in *Ran.*, Plato in *Κλεοφῶν*; on comparative excellence of poets in 405, Arist. in *Ran.*, Phrynichus in *Μούσαι*; on a sans-souci life in 414, Arist. in *Av.*, Phrynichus in *Μονότροπος*.

180. *ἐκτίνας*: *the famous*; cp. 534, A. 708, K.-G. 1. 650.

181. *ἀνύστας*: very common; 506, 635, 1253, V. 30, 202, 398, 847, 1158, etc. Cp. on the one hand *θάρττον* c. imv., on the other the large use of adjectives temporal and local for adverbs, as *σκοταῖος*, *τριταῖος*, *οὔτος*, *ἐπιβῶμιος*.

183. *μαθητιά*: like verbs in *-ιά* expressing bodily malady, many are formed of a comic nature for mental ailments, or to indicate a strong or inordinate passion for a thing, as in our "school-fever," "music-mad," "stage-struck." Thus like *ὀφθαλμιάω*, *λιθ-*, *ιλιγγ-*, *σκοτοδινιάω*, are formed *γεροντιάω* *to get the old-age malady*, *βεμβικιάω* *to have the spinning-fever*, *μελλο-νικιάω* *to have the Niky-dilly-dallies* (*Av.* 640); others, indicating desire for a thing, are *σπατηγιάω*, *σπουδαρχιάω* (*office-seeking passion*), *θανατιάω* (*enamoured of death*), *μαστιγιάω* (*to be pining for a whipping, to want a whipping*). For *-ιάω* verb-lists see Blaydes here or L. Sütterlin *Verba Denominativa in Altgr.* (Strassburg, 1891) 29-39.

183. For presentation of a scene in the αὐλή of a house Kock on Pherecr. frg. 67 cites A. 1123, E. 997 f., 1164, V. 853, P. 1021, Th. 726, Pl. 624, Arist. frg. 530. For the manner of changing the scene here I combine the opinions of Albert Müller *Berl. phil. Woch.* for 1900, col. 924 and K. Zacher same journal for 1900, col. 70. For a like rolling back on revolving side-columns in the

old fifth cent. theatre, cp. Th. 279 (van Leeuwen) and Aesch. *Eum.* 64.

186. τοῖς ἐκ Πύλου: see Thuc. 4. 41. 1, 5. 24. 2. | Λακωνικοῖς: adjectives in -ικός derived from names of people or countries are rarely applied to persons. See C. W. Peppler *A. J. P.* 31 (1910), 428 ff.

188. βολβοῦς: cp. the comic account by Epicrat. 11 (K. 2. 287) :: half century later of the study of the pumpkin by the pupils of Plato.

191. τί γάρ: in such quest. γάρ is adv., not conjunct., still almost the original γ' ἄρ(α), *well*. So K.-G. 2. 335 f. | ἑγκεκνύφους: *bending over forwards* (*Thesm.* 236, Thuc. 4. 4. 2); ἀνα-κύπτω is *to bend backwards* (*Thesm.* 230).

192. ἑρεβο-δίφῃσι: cp. ἀνα-διφᾶν, ἐκ-διφᾶν, and μηχανο-, πραγματο-, δικο-δίφης, and Herod. *Mim.* 3. 54 ἀστρο-δίφης.

196. μήπω γε: so 267, A. 176, E. 960 (μὴ δῆτά πώ γε), 1100.

198. πρὸς τὸν ἄερα: *in the air*; cp. πρὸς (τὸν) ἥλιον 771, V. 772, P. 567, Ec. 64, frg. 603; πρὸς (τὸ) πῦρ A. 751, V. 773, P. 1131; πρὸς τὴν αἰθρίαν Th. 1001, Pl. 1129; πρὸς εἰλην frg. 627; πρὸς λύχνον P. 692; πρὸς τὴν σελήνην Andoc. 1. 38; πρὸς τὸ φῶς *infra* 632.

200. πρὸς τῶν θεῶν: πρὸς c. gen. in adjuration is used by Arist. chiefly, by Demos. always, in entreaty, command, or question; only once in affirmation and that in a parody on Eur. (frg. 51). Beside πρὸς τῶν θεῶν (the most frequent) Arist. uses πρὸς θεῶν, πρὸς (τοῦ) Διός, (τῶν) γονάτων, τῆς Ἑστίας, αἰδοῦς, τῆς γῆς, τῆς δεξιᾶς, τῶν κρεῶν. Exx. in *Nub.*: 314, 366, 481, 784, 1103. Sobol. *Praepos.* 179.

201. ἀστρονομία: the first appearance of the word. It is defined in Plat. *Gorg.* 451 c. Its use in navigation nobody called in question (Xen. *Mem.* 4. 7. 4, Plat. *Rep.* 527 d); but when it ventured to establish the material of the heavenly bodies (sun a stone, etc.) the people's view of it was probably expressed in Arist. *Nub.* 1506 f., Xen. *Mem.* 4. 7. 6, Eur. frg. 913. See Plat. *Legg.* 966-67, Plut. *Nic.* 23. 3 f.

203. *πότερα*: (or *πότερον*) omits the alternate quest. also in V. 498, Av. 104, 427, R. 69, 1052, 1141, 1455, as in Plato. K.-G. 2. 532. | On Athenian cleruchs and their land see Starkie on *Vesp.* 715, Gard.-Jev. 602; on the Lesbian distribution, Thuc. 3. 50. 2.

204. *οὐκ ἀλλά*: 258, 482, 498, 898, and very often. Cp. *ἡκουσ'* ἀλλά 316, 380; *μὰ Δι'* ἀλλά 330, 1291, E. 85, V. 297, 954, 1409, etc.; *μὰλλὰ* A. 458, Av. 109, Th. 646, R. 103, 611, 745, 751, Plat. *Men.* 75 a, *Alc.* I 114 d. In all these English drops ἀλλά.

206. *γῆς περίοδος*: for the map of the world shown by Aristagoras of Miletus to king Cleomenes of Sparta 499 B.C., made of bronze, see Hdt. 5. 49.

208. *ἐπεὶ*: in Arist. always in a causal sense, never temporal, except thrice in parody (*Pax* 660, 1092, 1283) and once in mouth of a rustic (frg. 403). As is the rule, the causal clause always follows the main clause, never precedes. See Bachmann 9, Sobol. *Synt.* 154, Nilsson 114. The same rule for position of the clause holds also for the causal *ὥς*-clause; n. on 551.

209. *ὥς*: here and in like sentences (see *infra*) some supply before *ὥς* a "never fear" and take *ὥς* causally, others supply *ἴσθι* (as K.-G. 2. 372), though *ἴσθι* is regularly followed not by *ὥς* but by *ὅτι* (Sobol. *Synt.* 120) and *ὅτι* does not appear in this type of sent. until the Septuagint (e.g. *Ex.* 3. 12, *Jdg.* 15. 7, 3 *Kings* 19. 2). Such explanat. by ellipse is too easy and isolating; the true theory should connect this type of *ὥς*-usage with all relative clauses which *measure the truth of the main clause*, or rather *of the main thought*, whether expressed or not. Such are not merely sentences of the *ὥς . . . οὕτως* type or of the Homeric wish-type *αἱ γάρ . . . ὥς* (*Il.* 8. 538, 18. 464, 22. 346, *Od.* 9. 523, 17. 251, 21. 402), but also those relative clauses which are said to express *cause* (*ὥς*, *ὅτι*, *ὅς*, and *ἄτε* or *οἶα* or *ὥς* c. partic.) or *purpose* (*ὥς*, *ὅπως*, *ὅς*), or are translated as exclamations (*ὥς*, *οἶος*, *ὅσος*, etc.), and even the *ὥς*- and *ὅτι*-object-clauses after verbs of *knowing* and *saying*. Cp. "*ut* tua est temperantia," "*qua* es prudentia." See Monro *H. m. Gram.* §§267-270, and for an explanation my *Selections from Plato* p. 446. —As for the present passage, whatever the psychological

meaning may be of our reassuring "oh" when we say (replying to doubt or despondency) "Oh, he will be sure to come," or "Oh, you will be well soon," it exactly conveys the feeling of *ὥς* here and in A. 333 *ὥς ἀπωλόμεσθα Oh, murder!* 335 *ὥς ἀποκτενῶ Oh, I'll kill him*, P. 320, Ec. 1075, Soph. *Aj.* 39, Eur. *Med.* 609, *Androm.* 255, 587, *Phoen.* 720, 1664, *Hel.* 831. (The other passages usually cited in this group are better explained otherwise; see n. on 1158, 1207.) — This same *measuring* and exclamatory *Oh, so*, or *how* is in the *ὥς* of the *ὥς ὠφελον* wishes and lies at the root of such usage as is seen in Theocr. 2. 82 (*ὥς ἴδον, ὥς ἐμάνην*), 3. 42, *Il.* 14. 294, 19. 16, 20. 424.

210. *καὶ ποῦ*: *καί* thus heading a quest. is very frequent, e.g. 398, 1333, A. 86, V. 665; see n. on *κἄτα* 259, K.-G. 2. 247, L. & S. *s.v.* *καί* II 2.

213. Subjugation of Euboea: Thuc. 1. 114.

214. *ποῦ 'στι*: some editors, with the Mss., write *'στιν*, others *'σθ'*. But in neither way could Streps. himself have thus accommodated his word to the initial vowel of the following speaker. Pre-audition is too much to claim even for the Greeks. It is easiest to believe that in daily speech the last syllable of *ἐστί* was almost inaudible as in modern Greek *στάσ* (*ου*), and hence that all final shorts were rhythmically negligible, if the following speaker overlapped as in 652, 726, 729, 733, 778, and often. The writing *'στ'* is therefore here the one nearest to the heard word; so in A. 178, P. 187, Av. 90, 1495, R. 1220, frg. 18 *ἐστ'*; in N. 1192 *προσέθηκ'*, 1270 *χρήματ'*, V. 793 *εἰπ'*, P. 275 *δέσποτ'*, 1054 *φράσσετ'*, L. 49 *ποτ'*, 736 *καταλέλοιπ'*, Pl. 132 *τοῦτ'*.

214. *ὅπου 'στι*: almost invariably in repeating another's question, the Greeks used the relative-interrog. form of the adverb (*ὅπου*, *ὅπως*, *ὅποι*, etc., for *ποῦ*, *πῶς*, *ποῖ*); so 677, 690, 753, 760, 1248, 1495. For all exx. in Arist. see Kaehler on v. 664 Anhang.

215. *τοῦτο*: preparatory, like *ἐκεῖνο*, to some following clause; cp. 380, 887, 1412, V. 47, P. 146, 1075, R. 1369, Th. 520, 556, Pl. 259, 573, 594, 898, 921. K.-G. 1. 658 f. Cp. also the resumptive demonstr. 1262.

217. οἰμέζεσθαι: a warning and imprecatory verb like κλέειν 58; οἰμωζε in A. 1035, E. 891, Av. 846, 960, etc., fut. in P. 466, 1207, R. 178, 279, 706, etc.

218. φέρε: often in questt.; 324, 342, 366, 370, etc. Cp. φέρ' ἴδω 21. | κρεμάθρας: perhaps this was a platform suspended from above or supported by posts, accessible by ladder or stairs, of the sort still favoured in modern Greece. In the eating-houses of country towns they are large enough to accommodate a table and guests, serving the purpose of a semi-private dining-room. So K. Zacher in *Berl. phil. Woch.* for 1900, col. 72.

219. αὐτός: the δεσπότης; so frg. 268, Plat. *Protag.* 314 d, Pollux 3. 74 Ἀριστοφάνης κατὰ τὴν τῶν πολλῶν συνήθειαν τὸν δεσπότην "αὐτὸν" κέκληκεν. | ὦ Σόκρατες: exclamatory vocat.; GS. 24, K.-G. 1. 48.

226. ἔπειτα: in questt. of surprise or indignation, common; 1249, A. 917, V. 1133, P. 1235, Av. 911, L. 914, Pl. 1148; so κἄπειτα Th. 637, and εἶτα (see n. on 259).

227. εἴπερ: ellipse of the verb is common; e.g. Plat. *Rep.* 497 e, *Euthyd.* 296 b, *Legg.* 667 a, 900 e; so also after εἴπερ ποτέ, ὅστις (R. 39), ὅσπερ (V. 404). Cp. ἴσθ' ὅτι 39, and see K.-G. 2. 573.

228. On Diogenes of Apollonia see Diels 341-54, Gomperz 1. 371 ff., Philemon frg. 91 (K. 2. 505). According to Theophrastus *De Sensu* 44, Diogenes believed that we φρονεῖν τῷ αἰερί καθαυτῷ καὶ ξηρῷ· κωλύειν γὰρ τὴν ἱκμάδα τὸν νοῦν.— ὅτι δὲ ἡ ὑγρότης ἀφαιρείται τὸν νοῦν σημείον διότι τὰ ἄλλα ζῶα χεῖρω τὴν διάνοιαν· ἀναπνέειν τε γὰρ τὸν ἀπὸ τῆς γῆς αἶρα, καὶ τροφήν ὑγροτέρα προσφέρεσθαι. His own words are (Diels frg. 5): καὶ μοι δοκεῖ τὸ τὴν νόησιν ἔχον εἶναι ὁ ἀὴρ καλούμενος ὑπὸ τῶν ἀνθρώπων, καὶ ὑπὸ τούτου πάντας καὶ κυβερνᾶσθαι καὶ πάντων κρατεῖν· αὐτὸ γὰρ μοι τοῦτο θεὸς δοκεῖ εἶναι.— But he was an eclectic, and combined with this doctrine of ἀήρ (originally that of Anaximenes) the νοῦς-theory of Anaxagoras, the δίνη of Leucippus, and ἀνάγκη from all alike. Hence the Aristophanic Socrates in this comedy is not the first syncretistic philosopher. Philosophy itself was jumbled in those days.

228. ὀρθῶς: the proud word of science; 251, 659, 742, 1186, Av. 690, 692. Hippocrates in his essay περὶ διαίτης uses it ten times in the first chapter, three times in the first chapter of περὶ φύσιος ἀνθρώπου; and in περὶ νουσῶν the first sent. reads: ὅς ἂν περὶ ἰήσιος ἐθέλῃ ἐρωτᾶν τε ὀρθῶς, καὶ ἐρωτῶντι ἀποκρίνεσθαι, καὶ ἀντιλέγειν ὀρθῶς, ἐνθυμέεσθαι χρὴ τάδε. But A. Dieterich (*Rh. M.* 48. 281) takes it to be the "Schlagwort" of the Orphic sect.

232. οὐ γὰρ ἀλλὰ: as if οὐ γὰρ ἔστιν (ἄλλο) ἀλλὰ — *for it is nothing else but* —, *for the simple truth is, for really, nam profecto*. "ἀντὶ τοῦ καὶ γάρ" (schol.). Cp. *Ran.* 1180 οὐ γὰρ μούστιν ἀλλ' ἀκουστέα, *there is nothing for me (to do) but to listen*; *Ran.* 498 οὐ γὰρ ἀλλὰ πειστέον, *there is no help for it — I must obey*; *Eg.* 1205 οὐ γὰρ ἀλλὰ τοῦ παραθέντος ἢ χάρις, *Eccl.* 386 οὐ γὰρ ἀλλ' ὑπερφυῶς ὥς, *for it was nothing short of miraculous how* —. The other instances are *Ran.* 58, 192, *Eupol.* 73, *Plat. Phaed.* 84 a, *Euthyd.* 286 c, 305 c, *Rep.* 492 c, *Phaedr.* 276 d, *Alc.* I 124 d, *Eur. Suppl.* 570, *Iph. T.* 1005, *Bacch.* 785. — In connection with οὐ γὰρ ἀλλὰ should be noted the other phrases, omitting ἔστι; such as τί ἄλλο ἦ, ἄλλο τι ἦ, οὐδὲν ἄλλο ἦ, and especially that form of paratactic *argumentum ex contrario* οὐ { — μέν
— δέ in which the negative belongs to both clauses together but not to either separately, meaning οὐκ ἔστιν, *it is impossible that* —; e.g. in *Lys.* 12. 47, *Demos.* 9. 27, *Antiph.* 5. 63.

The current explanation is different, viz. that οὐ γὰρ ἀλλὰ, οὐ μὴν ἀλλὰ, οὐ μέντοι ἀλλὰ are all alike in being merely more forcible variations of οὐκ ἀλλὰ, as seen in v. 204; that is, οὐ denies the proceeding and ἀλλὰ introduces the substitute truth.

It is true that Mss. sometimes punctuate after γάρ (as in this passage in RV, and in the Clarkianus of *Plat. Phaed.* 84 a, *Alc.* I 124 d'), and also that οὐ γάρ is a fixed phrase in answers — γάρ of course being adverbial (see e.g. *Plat. Crat.* 406 d, *Alc.* I 111 c, II 139 a). But the difficulty editors have on the one hand of finding anything in most of the passage for οὐ γάρ to deny, and the ease on the other hand of supplying ἔστι, incline me to this

latter as the more probable explanation. — Only in Arist. *Lys.* 55 οὐ γὰρ μὰ Δί', ἀλλά is it clear that οὐ γὰρ strongly negatives the preceding (see van Leeuwen's note); but one instance, especially when marked apart by μὰ Δία, can hardly set the interpretation for a score of recalcitrants. It should rather be classed with οὐ μὰ Δί' ἀλλά (P. 1046, Ec. 556, Plat. *Hipp.* 228 a) and μὰ (τὸν) Δί' ἀλλά (P. 6, *Lys.* 1090, Pl. 22, 111), which are indeed intensives of οὐκ ἀλλά (see n. on 204). K.-G. 2. 286.

234. *πάσχει*: often translated "do" like the intrans. *πράττω* and *ποιέω*; so 662, E. 346, 864, 888, V. 1, 1014, Av. 1044, R. 718; and so τί πάθω *what am I to do?* (798). But here *πάσχει* is used and not *ποιεῖ*, because the subject *κάρδαμα* is inanimate. We say in Engl. "the rain *came* down in torrents"; but Greek says, *καταφέρεται is brought down*. (For *ποιεῖν* intrans. = *πράττειν*; see P. 1054, Ec. 624, Pl. 1205.)

239. *κατὰ τί*: P. 192, Av. 916, Ec. 542, 559, 604. Cp. *Od.* 3. 72 *κατὰ πρῆξιν, on business*. | For Socrates' mask see Haigh 292.

247. *ποῖους θεούς*: scornful *ποῖος*; so 367, 1233, 1337, A. 62, 109, 157, 761, E. 32, 162, V. 1202, 1369, 1378, Av. 1233, 1346, L. 730, 922, 1178, Th. 30, 874, R. 529, Pl. 1046. It is common also in Plato, but only twice, it would seem, in tragedy (*Soph. Tr.* 427, Eur. *Hel.* 567). In the same tone *ποῖ* *Lys.* 193, *ποῦ* Eur. *Ion* 528, *Herac.* 369, 510. — With article, *ποῖος* has its normal sense, as in 1270, Av. 418, 963.

249. On the improbability of the use of iron money at this period see Naber in *Mnemos.* for 1897, p. 444.

250 ff. The first to enucleate fully the details of the following initiation scene was A. Dieterich (*Rh. M.* 48 (1893), 275–83); see also Rohde 2. 49. As Dieterich observes, a more comic mixture of heterogeneities can hardly be conceived. A modern approach to it might be some college burlesque introducing, let us say, Herbert Spencer, a Short Course in Evolution, Theosophy, Domestic Economy, a "Hoosier," an initiation into a college fraternity, the drum and fife of the Salvation Army, etc. Surely Socrates could no more have been hurt by personal satire as wide

of the mark as this than a modern college president is when lampooned by his undergraduates. — For proof that this scene parodies Orphic initiation rather than Eleusinian, Sabazian, or others, see schol. on 260 and Harpocr. *s.v.* ἀπομάττων.

251. εἴπερ . . . γε: so 341, A. 307, 1228, E. 1310; but εἴπερ γε 696, 930, V. 1153, 1263, Av. 1359, L. 992, R. 77, 1368, ἤνπερ γε E. 366. Cp. καίτοι . . . γε and καίτοι γε 876.

256. ἐπὶ τί: ἐπί of purpose = εἰς or πρὸς; Av. 340, L. 22, 481, 1101, R. 168. Cp. εἰς 269.

257. ὥσπερ με: that such unemphatic and small street-gamins as με, μου, σου, σοι, σε, μιν, αὐτοῦ, etc. should thrust their way to the front of the sentence between the legs of larger folk is not abnormal, but immemorially normal. See J. Wacknagel *Indog. Forsch.* 1 (1892), 333 ff. Exx.: *Il.* 1. 201 καὶ μιν φωνήσας, 16. 720, 21. 347, Callinus, 1. 20, Terpender 2. ἀμφί μοι, Soph. *O.C.* 944, 1333 πρὸς νῦν σε κρηνῶν, *Tr.* 436, *Phil.* 468, Eur. *El.* 264, *Ion* 293, 671, Hdt. 6. 34 καὶ σφείας ὡς οὐδεὶς ἐκάλεε, Arist. *A.* 295, V. 363, P. 77, Av. 95, 1550, L. 376, 753, 905, Th. 1134, R. 504, Lysias 17. 2 καὶ μοι κάλει, Plat. *Gorg.* 506 c καὶ με ἐὰν ἐξελέγξης, Herod. *Mim.* 3. 33. See also *infra* 533, 595, 759, 795, 1025, 1034, 1148, and note such words as πον, περ, etc.

257. ὅπως μὴ θύσσετε: virtually an imv. (GMT. 271–76); 824, 882 (3d sing.), 1177, 1464, A. 741, 746, 955, E. 222, 456, 760, V. 289, 1222, 1250 (1st pl.), P. 77, 562 (1st pl.), 1017, 1330, Av. 131, 1333, 1494 (3d sing.), L. 289, 316, 950, 1182, Th. 267, 1204, R. 7, 377, 627, 905 (οὕτω . . . ὅπως), 993 (3d sing.), 997, Ec. 297, 953, Pl. 326. — With ἄγε or ἄγετε: A. 253, E. 1011, N. 489, Ec. 82 (1st pl.), 149. — With μέμνησο: E. 497, N. 887 (3d sing.), 1107, R. 1520 (3d sing.). — With φρόντιζε E. 688.

259. εἶτα: frequent in questt. of indignation or surprise; 1214, A. 312, V. 52. R. 21, 138, Pl. 45. So καὶτα 1292, L. 24, R. 203. Cp. ἔπειτα 226 n., καὶ 210 n.

260. λέγειν τρέμμα: The inf. was freely used in comedy, and hence probably in daily speech to qualify substantives. A parasite, e.g. describes himself as τύπτειν κεραυνός, ἐκτυφλοῦν τιν' ἀστραπή, |

φέρειν τιν' ἄρας ἄνεμος, ἀποπνίξαι βρόχος | θύρας μοχλεῖν σεισμός, εἰσπηδᾶν ἀκρίς, | δειπνεῖν ἀκλῆτος μύια, etc. Antiphanes 195 (K. 2. 94 or Athen. 238 d). Cp. also Aristophan 4 and 10 (K. 2. 277 and 280).

263 ff. While chanting this invocation the portly Socrates probably dances round his victim in the fashion of the swindlers who "initiated" the ignorant in Corybantic mysteries. Cp. the scene in Plat. *Euthyd.* 277 d and Dio Chrysost. 12. 33 εἰώθασιν ἐν τῷ καλουμένῳ θρόνισμῳ καθίσαντες τοὺς μνουμένους οἱ τελοῦντες κύκλῳ περιχορεύειν. See also the famous passage on Aeschines in Demos. 18. 259. Dieterich (*Rh. M.* 48. 282) thinks it likely that the prayer is a close imitation of the Orphic invocations, comparing the Orphic hymns 31. 6, 43. 10, 51. 17, 46. 8.

263. εὐφημεῖν χρεή: a call for silence common to all Greek religious services, whether for sacrifice or prayer. Cp. our "Let us pray." The formula varies: as here in E. 1316, P. 96, 1316, R. 354; εὐφημεῖτε A. 237, 241, P. 434, R. 1273; εὐφημία 'στω (or ὑπαρχέτω) V. 868, Av. 959, Th. 295; εὐφημος πᾶς ἔστω λεώς Th. 39; εὐφήμει N. 297. | ἑπακοῦν: to listen to, pay attention to; E. 1080, V. 317, Av. 205, Th. 628. Distinguish ὑπακοῦν to hear and answer, to come in response (e.g. to a prayer or knock at the door); 274, 360, A. 405, V. 273, P. 785, L. 878, Ec. 515, Plato *Crit.* 43 a, *Phaed.* 59 e. Cp. παρακοῦν to overhear (by stealthy listening), R. 750.

264. ἔναξ: only in P. 89 is it used of mortal man by Arist., and then of one who was soaring to heaven to confer with the gods. | τὴν γῆν μετέωρον: Plut. *Moral.* 896 d Ἀναξίμενης τὴν γῆν (φησι) διὰ τὸ πλάτος ἐποχεῖσθαι τῷ ἀέρι. Aristot. *De Caelo* 2. 13 (294 b 13) Ἀναξίμενης καὶ Ἀναξαγόρας καὶ Δημόκριτος (τὴν γῆν) φασιν ἐπιπωματίζειν (sits like a πῶμα or lid on) τὸν ἀέρα τὸν κάτωθεν.

265. λαμπρός τ' Αἰθήρ: nomin. for vocat., perhaps for mock gravity, or because ritualistic (GS. 12); cp. 1168. — Cp. Eur. frg. 941 ὄρα's τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα | καὶ γῆν περίε' ἔχονθ' ὑγραῖς ἐν ἀγκάλαις; | τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν. Frg. 877 ἀλλ' αἰθήρ τίκτει σε, κόρα, | Ζεὺς ὃς ἀνθρώποις ὀνομάζεται. Frg. 919

κορυφή δὲ θεῶν ὁ περίε χθόν' ἔχων | φαεινὸς αἰθήρ. Frg. 839 aether is ἀνθρώπων καὶ θεῶν γενέτωρ. In *Ran.* 892 Arist. has Euripides pray to αἰθήρ ἐμὸν βόσκημα.

268. τὸ ἔλθεῖν ἐμὲ: the exclamatory inf. always betrays emotion. Put even δεινὸν ἔστι before it, and the emotion is cooled. With article, as here: 819, Av. 5, 7, R. 741, Ec. 788, Pl. 593, Plat. *Symp.* 177 c, *Phaed.* 99 b, Xen. *Cyr.* 2. 2. 3, Eur. *Alcest.* 832, *Med.* 1052 (GMT. 805, K.-G. 2. 46); yet sometimes without article: V. 835, Aesch. *Eum.* 870, Soph. *Aj.* 410, Demos. 21. 209 (GMT. 787, K.-G. 2. 23). | κυνῆν: κυνῆ = κυνεία, sc. δορά; so δλωπεκῇ, ἀρκτῇ, λεοντῇ, λυκῇ, μοσχῇ, νεβρῇ, παρδαλῇ, τραγῇ, etc.

269. πολυτίμητοι: usually applied only to divinities, *adored*, *hallowed*; 293, 328, E. 1390, V. 1001, P. 978, 1016, Av. 667, Th. 286, 594, R. 323, 337, 397, frg. 319. But it is given also to Hercules (A. 807), Aeschylus (R. 851), and with comic effect to σῖτος (A. 759) and ἰχθυῖα frg. 387, 9. | εἰς ἐπιθεῖν: εἰς of purpose; V. 369 εἰς σωτηρίαν, 562 and 645 εἰς ἀπόφευξιν, frg. 619 εἰς ἐμβολήν. Cp. ἐπὶ 256 n.

271. Ὀκεανοῦ κῆποι: see the pretty verses thereon in Eur. *Hippol.* 742-51, and cp. Hes. *Theog.* 518. | Νύμφαις: the dative is regular (*Ἀρει, Βακχίῳ, θεῷ, θεοῖς, etc.) for the divinity in whose honour men dance or sing; Av. 745, L. 1277, Soph. *Aj.* 1045, Eur. *Bacch.* 195, 494, *Hel.* 1380.

272. προχοαῖς: the locative dat. is too poetic for Blaydes, van Leeuwen, and Sobolewski (*Praepos.* 6); they insert ἐν. See K.-G. I. 441. | πρόχοισιν: πρόχοος is contracted and inflected like νοῖς; K.-Bl. I. 401.

274. χαρεῖσαι: thus used in prayer in Th. 314, 980, Eur. *Iph. A.* 1525 ὦ πότνια, θύμασιν βροτησίοις χαρεῖσα, πέμψον —, Soph. *Ant.* 149 ἀντιχαρεῖσα.

283 f. κελαδήματα . . . κελάδοντα: van Leeuwen finds the repetition unendurable, and emends. But cp. 388 f. δεινά . . . δεινά, Soph. *O.T.* 23 f. σαλέω . . . σάλου, *El.* 161-63 γὰ, 511-15 αἰκία, 871-73 ἡδονή. See Jebb on Soph. *O.C.* 554 for citation of *O.C.* 631-36 ἐκβάλλω, 638-40 ἡδύς, 966-69 ἐπεί, etc. Index s.v. *Sound-play*.

287. ἀποσεισάμεναι κτέ. : Mazon suggests that for a moment the Clouds here show themselves (but only to the Spectators) upon the θεολογείον, for which see Haigh 241, Poll. 4, 130 ἀπὸ δὲ τοῦ θεολογείου ὄντος ὑπὲρ τὴν σκηνὴν ἐν ὕψει ἐπιφαίνονται θεοί.

294. οὕτως : measures the cause by the effect. Had the clauses come in reverse order ("I so fear" coming first), then the effect would have been introduced by ὥστε. Cp. E. 530, V. 349, Av. 466, 736, and a like use of the pronoun τοιοῦτος 1125. See my note, *Selections from Plato*, on *Apol.* 17 a. | τετρεμαίνω : for pres. reduplications see van Leeuwen *Enchir.* § 138. It takes the acc. αὐτάς like other verbs which take on the sense of *fearing*, as φρίττειν, ἐρριγέιναι, βδελύττεσθαι (A. 586), ὑπερπυπάζειν (E. 680), and βδύλλειν (L. 354).

295. Verbs in -σεῖω are desiderative ; so ἀγορα-σεῖω, ἀκου-, βρω-, γαμη-, γελα-, διαβη-, δρα-, δω-, ἐλα-, ἐργα-, κινη-, κλαν-, etc. K.-Bl. 2. 264, Brugm. 331, J. Wackernagel K. Z. 28. 141. Cp. verbs in -ιάω 183 n.

296. οὐ μὴ σκώψης : for my retention of σκώψης of the Mss., despite the universal acceptance of σκώψει, see GMT. 301. The οὐ μὴ construction is discussed in *Classical Review* for the years 1896, 1897, 1902. Exx. of οὐ μὴ prohibition in Arist. are : A. 166, N. 296, 367 (note οὐδέ following), 505, V. 397, R. 202, 298, 462, 524. A straw, perhaps, in favour of Elmsley's interrog. theory is the interrog. μὴν οὐκ in *Pax* 281.

300. λιπαρὰν χθόνα : Pindar had sung : ὦ τὰι λιπαραὶ καὶ ἰσοτέφανοι καὶ δοιδιμοί, Ἑλλάδος ἔρεισμα, κλεινὰ Ἀθᾶναι, δαιμόνιον πολιάεθρον. Quoting this to the Athenians, ambassadors could wheedle anything from them (A. 636 ff.) ; cp. E. 1329, Eur. *Alcest.* 452, *Iph. T.* 1130. For discussion of the meaning of λιπαρός and rejection of the allusion to olives as suggested in L. and S., see E. B. Clapp *Class. Phil.* 5 (1910), 100 f., who refers the adj. to the "clear" or "resplendent" *atmosphere* of Attica.

302 ff. For Athens' preëminent devotion to much and expensive ritual see Plat. *Alc.* II 148 e, Soph. *O.C.* 260 (Ἀθῆναι θεοσεβέσταται), 1006 f., ps.-Xen. *Rep. Ath.* 3. 8 ἀγασιν (οἱ

'Αθηναῖοι) ἐορτὰς διπλασίους ἢ οἱ ἄλλοι; so Thuc. 2. 38 ἀγῶνες καὶ θυσίαι διετήσιοι *the year through*; Isoc. 4. 33 πρὸς τὰ τῶν θεῶν εὐσεβέστατα διακειμένους (τοὺς Ἀθηναίους). | σέβας ἀρρήτων: probably a case of substantive for adj., *awful mysteries*; see n. on v. 2 χρῆμα τῶν νυκτῶν.

303. δόμος ἀναδείκνυται: the verb thus used can be matched only by Soph. *El.* 1458 σιγᾶν ἄνωγα κἀναδείκνυται πύλας.

307. πρόσδοι: = πομπαί; see L. and S.

310. On Attic festivals wherein were competitions for prizes see E. N. Gardiner 227; for complete list see Mommsen *Feste der Stadt Athen*.

315. μὲν: often adds to a quest. a second one, doubtfully suggesting an answer to the first; A. 329, 418, E. 786, V. 274, P. 281 (μὲν οὐκ), 746, L. 1217, Ec. 348, 976.

317. On the definition of γνώμη and rules for their use in oratory see Aristot. *Rhet.* 2. 21. Grenfall and Hunt publish in *The Hibeh Papyri*, Pt. I. (1906), 13-16, what purports to be the preface to a collection of γνώμαι by Epicharmus.

319. ταῦτ' ἄρα: 335, 353, 394, A. 90, E. 125, P. 414, 617, Th. 168, 649, Xen. *Cyr.* 1. 4. 27, *Conviv.* 4. 28. Grammatically ταῦτα is here an internal acc. with πεπόνηται = *this is the flutter of my soul*, or translating it adverbially *thus is my soul a-flutter*. Cp. τοῦτο χαίρω *this is my joy*; *quid rides, what is your laugh*? So the ὅτι-clause after verbs of emotion as ἡδομαι ὅτι (774), ἄχθομαι ὅτι (P. 683), θαυμάζω ὅτι (Av. 1164). K.-G. 1. 310.—But sometimes διὰ ταῦτ' ἄρα is found: Av. 486, P. 892, Plato *Protag.* 341 c; διὰ τοῦτ' ἄρα Th. 166.

320. καπνοῦ: first syllable long. What does this signify?—That a syllable shall be reckoned long if its vowel be followed by two consonants is a rule fairly well observed in Homer, though if the first of these consonants be a mute (πβφ, κγχ, τδθ) and the second a liquid (λμνρ) the utterance is at times slurred and the syllable treated as short (e.g. in ἀτρέμας, ἀπέκρυσσε, δὲ κλίνῃ). By the time of Arist. this more rapid treatment had become the rule, and the only combinations of mute and liquid that still required the longer

utterance were (1) that of a "middle" mute (*i.e.* β, γ, or δ, the *middle* one of the three in the above three groups) with either λ, μ, or ν (as in ἀπόβλεπε, δὲ γναφεύει, δεδεγμένος), or (2) where a verb with liquid initial is compounded with the prepos. ἐκ, as in ἐκροφεῖν. This habit of daily speech Arist. strictly reflects in his iambic trimeters, *i.e.* the spoken verses of dialogue, unless his words are a tragic parody or quotation. In that case we may expect to find the old Homeric quantities, which are of course retained for the sung choruses (μέλη) and sometimes, as here, in the chanted anapaests, *e.g.* πατήρ 277, βαρύβρομον 284, κἄπνοῦ 320, ὕγρᾱν 335, ἄκρον 401, ὅτι προήκων 514, κρεμᾶθρῶν 869. | στενο-λεσχέιν: Plato *Gorg.* 497 c. ἐρώτα δὴ σὺ τὰ συμκρά τε καὶ στενὰ ταῦτα. Hence στενόν is *petty, paltry*.

321. νέσσα: seems by the Indices to be at this time only an epic word, though there was a proverb (date unknown) λέοντα νύσσεις.

326. The fiction of the play is often thus comically disrupted by reference to the spectators (890, 1096, A. 442, P. 962, R. 1475), or the ἐκκύκλημα (A. 408, Th. 96, 265), or μηχανοποιούς (P. 174, frg. 188), or χορηγός (P. 1022), or as here to the εἰσοδος (Av. 296, frg. 388).

327. γέ τοι: 878, A. 947, E. 1054, V. 912, 934, 1146, 1416, P. 509, Av. 307, Th. 775, 887, Ec. 88, Pl. 1041. τοι makes the emphasis of γε upon the word preceding it still more emphatic. See K.-G. 2. 153 and n. on 372 for γέ τοι δῆ. | κολοκύνταις: van Leeuwen, after V. Hehn, inclines to think that the pumpkin was at this time a recent and striking arrival in Athens, since even a half-century later Epicrates makes it a subject of study in Plato's Academy (see n. on 188). But would not Epicrates' joke be even better if the pumpkin had been autochthonous?

330. μὰ Δί, ἀλλά: see 204 n.

331. βόσκουσι: is properly used of feeding beasts, τρέφω of human beings. Cp. the Engl. words "food" and "feed." See Neil on *Equit.* 256.

332. Θουριόμαντις: Lampon is mentioned in an inscript. (CIA.

IV 1. 27 *b* = Dittenberger 20. 48 = Roberts and Gardner 9. 47) as the mover of certain amendments to an Eleusinian decree (c. 444 B.C.) on the intercalation of a month. For his mission to Thuri 443 see Plut. *Moral.* 812 *d*, Diod. Sic. 12. 10. He, the soothsayer, and Anaxagoras, the philosopher, once had an ever-recurring difference in interpreting a freak of nature (Plut. *Peric.* 6). Cratinus (frgg. 57 f., 62) and others (e.g. Eupolis 297) ridiculed him for gluttony (Athen. 344 *e*, 307 *d*), but despite the discredit he and his profession receive from comic poets and progressive spirits such as Euripides (frg. 795 and often), his name stands as the first Athenian signer of the Peace of 421 B.C. (Thuc. 5. 19, 5. 24), and he obtains the honour of public maintenance in the Prytaneum (schol. *Pax* 1084 and *Av.* 521). In Arist. we meet him also in *Av.* 521, 988, still alive; and yet later Cratinus the Younger was making merry with him in his comedy *Νέμεσις*; schol. *Av.* 521, E. Capps *Harvard Studies* 15 (1904), 61-75.

332 f. I transpose the endings of these verses because the *μετεωροφένakes* are certainly a species of sophist, and are distinct from the *ἄσματοκάμπται*, hence should not be allowed to separate these latter from their verb *μουσοποιούσι* in 334. On the other hand, *σφραγιδονυχ-αργο-κομήται* may well be an epithet for the foppish poetasters. Further, the transposition brings the "weather-prophets" and the "healing-artists" together; and these were sometimes identical, or should be, in the judgment of Hippocrates; *περὶ αἵρων* c. 2 *fin.*: *εἰ δὲ δοκεῖ τις ταῦτα μετεωρολόγια εἶναι, εἰ μετασταίῃ τῆς γνώμης, μάθοι ἂν ὅτι οὐκ ἐλάχιστον μέρος συμβάλλεται ἀστρονομίῃ ἐς ἱητρικὴν, ἀλλὰ πᾶν πλείστον.* — For like transposition of verse-ends see among others the emendations of *Ach.* 324 f. by Ribbeck and Hamaker.

332. *μετεωροφένakes*: for the attention then paid to τὰ μετέωρα and the popular suspicion of the subject, see Plut. *Peric.* 5, where Pericles admires Anaxagoras, as καὶ λεγομένης μετεωρολογίας καὶ μεταρσιολεσχίας ὑποπιμπλάμενος. Plut. *Peric.* 32 ψήφισμα Διοσιπείθης ἔγραψεν (c. 432 B.C.) εἰσαγγέλεσθαι τοὺς τὰ θεῖα μὴ νομίζοντας ἢ λόγους περὶ τῶν μεταρσίων διδάσκοντας. Plut. *Nic.* 23 οὐκ ἡνέχοντο

(οἱ Ἀθηναῖοι) τοὺς φυσικοὺς καὶ μετεωρολόχους τότε καλουμένους, ὡς εἰς αἰτίας ἀλόγους καὶ δυνάμεις ἀπρονοήτους καὶ καταναγκασμένα πάθη διατρίβοντας τὸ θέϊον. See also Plat. *Phaedr.* 270 a, Eur. *frag.* 913. Aristotle's *Meteorologica* discusses milky way, comets, orbits, air, water, wind, rain, snow, lightning, earthquakes. See *Intro.* § 56.

333. τε: "τε solitarium" is used freely by Arist. to connect either single words or clauses in any form of verse; e.g. 359, 700, 994, 1072, 1083, 1358, A. 93, 143, 265, 338, 348, 491, 504, 855, 1062, etc. | *ῥεματοκάμπτας*: what the musical *καμπή* was, is probably seen in the two ancient hymns to Apollo discovered some years ago at Delphi inscribed on stone; *Bull. de corr. hell.* 18 (1894). These show that not one tone only was sung to each syllable, but sometimes two in succession of different pitch. In this case the syllable is twice written; e.g. Φοιοῖβον, ταῶσδε, Δεελφίσιν, πρῶῶνα, μαναντεῖκτον. Arist. parodies Euripides' employment of this novelty in *Ran.* 1314 in the word εἰκυικεικλιόσσετε — a *καμπή* indeed, anticipating the flourishes of Italian opera! — For Clouds, Chaos, and Air, as the dependence of high-flying poets, see Arist. A. 1383–1400, P. 827–31. | σφραγις: Arist. parodies the compound-word-making so dear to the dithyrambic "song-twisters." See n. on *Intro.* § 99; Plato's satirical etymology of Ξελαναία as σελα-ενο-νεο-αεί-α which he says (*Crat.* 409 b) is διθυραμβῶδες; Aristot. *Rhet.* 3. 3. 3, *Poet.* 22 (τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ μάλιστα ἀρμόττει τοῖς διθυράμβοις); Smyth *Melic Poets*, xliii ff., especially lvi. f.

335. When Trygaeus mounts to heaven to visit Zeus, he meets no one "wandering round the air" save the souls of two or three dithyrambic poets gathering preludes or ἀναβολαί (*Pax* 828–31); of such ἀναβολαί we perhaps have specimens here. See, also, Bacchylides' dithyramb XV (Heracles).

336. *πρημινούσας*: cp. Herod. *Mim.* 7. 98 *πρήμνηρον* and 6. 8 *πρημονῶσαν* = ζέουσιν *boiling, fuming*.

337. *ἀερο-νηχίς*: cp. Av. 1385 *ἀεροδονήτους ἀναβολάς*, 1393 *αἰθεροδρόμων αἰωνῶν*, R. 1292 *κυσὶν ἀεροφοίτους*.

338. ἀντ' αὐτῶν: in compensation or exchange for; 668, 1310, E. 1404, V. 509, P. 580, L. 1167, Th. 723, Ec. 1047. So ἀνθ' ὧν came to mean *quam ob rem*, as in 623, A. 292, Ec. 17, Pl. 840; or also *propterea quod*, as in Pl. 434. | κατέπινον: on chorus-training-tables, the banquets after the contest, and the meanness shown at times by the choregus, see A. 886, 1155, P. 1022, Eupol. 306, Plut. *Moral.* 349 a b.

339. On κέστρα and κίχλη see Athen. 323 and 64 f; for κίχλη also Arist. A. 961, 970, 1007, 1011, 1105, 1109, 1116, P. 531, 1149, 1195, 1197, Av. 591, 1080.

340. τί παθοῦσαι: the same formula at A. 912, P. 701. See n. on 402 and 1506.

341. εἴξαι: 343, Av. 96, 383; also in Eur., Plato, and comic fragments. On the form see K.-Bl. 2. 49 bottom and 410, Brugm. 352 top.

343. εἴ οὖν: E. 423, V. 92, P. 736, Av. 499, 577, L. 717, Th. 477, Ec. 326; with inv. see n. on 39. An alternate is ἀλλ' οὖν . . . γε 1002.

344. On the power of initial ρ to make a syllable long see Kachler's full note on this verse (in *Anhang*). | With the great noses of the *Cloud*-masks cp. the beaks of the *Aves* in Av. 99, 364, 672, and the "King's Eye" *Ach.* 94 ff.

346. ἤδη ποτέ: or ἤδη or ἤδη πώποτε c. aor. 386, 1061, R. 62, 931, and frequently from Homer (*Il.* 1. 260) to Lucian (*Char.* 19); but also c. perf., as e.g. in 370, 766, A. 610, Hermip. 36, Amphis 27 (K. 2. 244), Alex. 273 (K. 2. 398).

349. εὐλόγησε τὸν Ξενοφάντου: attraction of case from nomin. c. εὐσί, as in A. 703, Ec. 465. K.-G. 2. 410 ff.

350. ἦ κασαν: "gnomic" aor.; 352, 1200 (?), E. 263, 1130, V. 574, 582, 586, 1257-61, L. 17 ff., R. 216, 229, 1068. See n. on 174. | Cp. gnomic perfect: E. 718, V. 494, 561, 591, 616, 694, P. 1176, L. 858, 1234, R. 970, Pl. 569; GMT. 155, K.-G. 1. 150. In Antiph. 204 (K. 2. 98) perf., pres., and aor. are mingled without difference.

353. Κλεόνυμος: this ancient Falstaff looms into view 425 B.C.

in A. 88, 844, and is a butt from then on in E. 958, 1292, 1372, N. 353, 400, 673-80, V. 19 f., 592, 822, P. 446, 673 ff., (1172-86), 1295, Av. 289, 1475, Th. 605, Andoc. 1. 27.

355. **Κλεισθένης**: A. 118, E. 1374, V. 1187, Av. 831, L. 621, 1092, Th. 235, 574 ff., 763, 929, R. 48, 57, 426, frg. 407, Crat. 195, Pherecr. 135, and perhaps Lysias 25. 25. | **ἔρως**: often parenthetic, as in Th. 496, 556; so **μανθάνεις** V. 385, Av. 1003; **εὖ ἴσθι**, or **εὖ τοῦτ' ἴσθι** Pl. 216; **οἷδ' ὅτι, δῆλον ὅτι, πῶς δοκεῖς** (n. on 881). K.-G. 2. 353. | **διὰ τοῦτο**: **τοῦτο** is resumptive (ep-ana-leptic), as in 395, 1199, 1262, E. 779, V. 653, 741, Av. 1176, Pl. 1014. K.-G. 1. 660.

359. **λεπτοτάτων λήρων ἱερεῦ**: echoed in Dion. Halic. *De Composit.* 4 (of Hegesias) **τούτων γὰρ τῶν λήρων ἱερεῖς**.

361. **πλὴν ἤ**: so RV. here and in 734; so also Clarkianus in Plat. *Apol. fin.*; so Stein reads in Hdt. 2. 111, 6. 5. Cp. **ἀλλ' ἤ** (E. 780, 953, 1397, V. 984, P. 476, L. 427, R. 928, 1073, 1130) and see K.-G. 2. 285. For **πλὴν εἰ**, which some editors substitute here, see Av. 601, Th. 532, Eur. *Androm.* 332 and frg. 325 N., Xen. *Hell.* 4. 2. 21, Metagen. 13 (K. 1. 708), and K.-G. 2. 487. | **Προδίκω**: he appears but twice in Arist. (here and Av. 692), often in Plato. See *Crat.* 384 *b* for his 50-drachma speech, *Protag.* 337 *a* for his neat distinctions between **κοινός** and **ἴσος**, **ἀμφισβητεῖν** and **ἐρίζειν**, **εὐδοκιμεῖν** and **ἐπαινεῖσθαι**, **εὐφραίνομαι** and **ἡδομαι**. Xen. *Mem.* 2. 1. 21-34 tells his Hercules-story, and Aristot. *Rhet.* 3. 14 his ruse for rousing sleepy auditors. See Diels 535-41.

362. **βρενθέει**: **ἀποσεμνύνεις σεαυτὸν τῷ σχήματι κομπάζεις καὶ ὑπεροπτικῶς βαίνειεις** (schol.) Socrates kept his "strut" and his "glance askance" on the battlefield of Delium as well as on the streets (Plato *Symp.* 221 *b*). For his endurance of even Thracian ice barefoot see Plato *Symp.* 220 *a b*, and cp. Xen. *Mem.* 1. 6. 2.

364. **τετρατόδης**: other adjs. in **-ώδης** in Arist. are **κριμνώδης** 965, **διπολι-** 984, **πριν-** V. 383, **πυρ-** Av. 1746, **ἀνθεμ-** R. 449, **φρικ-** R. 1336, **γαστρ-** Pl. 560, **σφηκ-** Pl. 561.

365. **γάρ τοι**: E. 180, V. 588, 603, 787, Av. 1225, L. 46, 626, Th. 81, 171, 1130, R. 73, 532, Ec. 578, frg. 488. 9, and common

in Plato. See F. Kugler *De Particulae τοι ap. Plat. usu*, Trogen, 1886.

368. ἔμοιγε: "inepte hic videtur particula γε" (Blaydes).

369. αὐται δῆπον: "these clouds, of course." δῆπον in Arist. *not* in quest.: N. 369, V. 663, 1375, P. 145, 350, 955, 1089, L. 913, Th. 805, 819, Ec. 659, 661, Pl. 491, 497, 519, 523, 582; in questt. always οὐ δῆπου or οὐ . . . δῆπον: E. 900, Av. 179, Pl. 261, 549, 587, and A. 122, Av. 269, Ec. 327, R. 526 (?). K.-G. 2. 131. δῆπουθεν is found in V. 296, P. 1019, Av. 187, Pl. 140.

371. Plut. *Moral.* 894 a (= Aetius 3. 4. 1): 'Αναξίμενης (φησὶ) νέφη γίνεσθαι παχυνθίντος ὅτι πλείστον τοῦ ἀέρος, μᾶλλον δ' ἐπισυναχθέντος ἐκθλίβεσθαι τοὺς ὕμβρους. So Hippocrates (περὶ ἀέρων c. 8) tells how the first light clouds are formed, then τὰ δὲ ὀπισθεν ἐπιφέρεται, καὶ οὕτω παχύνεται καὶ μελαίνεται καὶ συστρέφεται ἐς τὸ αὐτὸ καὶ ὑπὸ βάρους καταρρήγνυται, καὶ ὕμβροι γίνονται.

372. γέ τοι δῆ: R. 1047, Plato *Crito* 44 a, *Phaedr.* 264 b, *Rep.* 476 e, 504 a, *Soph. O.T.* 1171. Cp. δῆ τοι . . . γε Plato *Protag.* 311 e, and see K.-G. 2. 153. For γέ τοι see 327 n. | προσέφυσας: cp. Aesch. *Suppl.* 276 ταῦτ' ἀληθῆ πάντα προσέφυσσ λόγῳ.

376 ff. So had Anaxagoras explained thunder as a σύγκρισις νεφῶν, while lightning was an ἔκτριψις νεφῶν (Diog. Laert. 2. 9). See also Plut. *Moral.* 893 d, Aristot. *Meteor.* 2. 19, Lucret. 6. 96 ff. | On the elevation of ἀνάγκη to godhood ('Ανάγκη) by the philosophers Pythagoras, Parmenides, Empedocles, Democritus, see Ritter and Preller, Index s.v. ἀνάγκη.

377. Venetus reads κατακρινόμεναι, perhaps correctly. See K.-Bl. 2. 466, van Leeuwen *Enchir.* 573.

380. For δίνος the *drinking cup*, see n. on 1473. On δίνη = *Vortex, Rotary Motion*, at this time a philosophic term containing a whole theory of the universe, see Gomperz 1. 337 ff. and 1. 53. The doctrine of the Vortex, he thinks, went back to Anaximander, but had been elaborated by Leucippus and Democritus. The latter believed πάντα κατ' ἀνάγκην γίνεσθαι, τῆς δίνης αἰτίας οὕσης τῆς γενέσεως πάντων, ἣν ἀνάγκην λέγει (Diog. Laert. 9. 45), and that this motion was eternal (eumque motum atomorum nullo a

principio, sed ex aeterno tempore intellegi convenire, Cic. *De Fin.* 1. 6. 17). — These notions were now being published to the people by Diogenes of Apollonia and by Euripides in his tragedies (see, e.g. *Troad.* 884 and frg. 953). Arist. wishes to show how dangerous is a little learning, and to what misunderstandings protestantism in religion and popularization in science may lead. — For various references to *δίνη* or *δινος* see Plato *Phaed.* 99 b, Aristot. *De Caelo* 2.13, and in Diels *Fragmente*, Empedocles 34. 4, Democritus 167, Anaxagoras 12. 10 ff. (*περιχώρησις*), Leucippus on p. 356, 19 and 28 and 30.

384. Venetus reads *ὑγρότητα*, perhaps rightly. *πυκνότητα* may be due to 406.

386. *Παναθηναίους*: *ἐπεὶ ἐν τοῖς Παναθηναίοις πᾶσαι αἱ ὑπὸ τῶν Ἀθηναίων ἀποικισθεῖσαι πόλεις βούν τυθησόμενον ἐπεμπον, συνέβαιεν ἄδειαν εἶναι τῶν κρεῶν* (schol.). See also Gard.-Jev. 288. | *εἶτα*: linking partic. and finite verb; 149, 172, 178, 592, A. 291, 1166, E. 263, 281, V. 49, 379, 423, 1072, Av. 360, 1619, and often; GMT. 855 f., K.-G. 2. 86. — So *ἔπειτα* A. 498, N. 1042, Av. 29, 518, etc. — So *καί* (*καί* being adverbial to *εἶτα*, and not a conjunct.?) N. 409, E. 354, 357, 392, P. 890 (?), Av. 674, 1455, L. 560, Plato *Gorg.* 457 b. — So *καπεῖτα* N. 624, Av. 536, Plato *Phaed.* 98 c. Cp. *εἶτα* δέ A. 24, E. 377, and see further n. on 860.

388. *δεινὰ ποιεῖ*: 583, R. 1093, Hdt. 2. 121. 5, 3. 14. 22, 5. 41. 9, 7. 1. 5, 9. 33. 21, Andoc. 1. 63, Thuc. 5. 42. 2. Distinguish from *δεινὰ ποιέισθαι* (= *ἡγεῖσθαι*) as in *περὶ πολλοῦ ποιέισθαι, ἐν οὐδενὶ ποιέισθαι*.

392. *τυννοτούς*: with shortened penult, as in *τουτούς* (653, A. 246), *ῥκεινούς* (P. 1213), *τουτούς* (E. 490, 869), *τουτούς* (Av. 62), *αὐτή* (Av. 301), *αὐταί* (Av. 1018). So also in *φιλαθήναιος*, *δείλαιος*, *ὀπίους*, etc. K.-Bl. 1. 313, Christ *Metrik* 27. — *τυννοῦτος* in Arist.: A. 367, E. 1220, N. 392, 878, Th. 745, R. 139.

394. *πορδή*: always a matter of jest, and its mention not always held vulgar. See Hom. *Hymn to Hermes* 295 f., Dante *Inferno* 21, 139, Hdt. 2. 162 (Amasis). Arist. is full of it: A. 30, E. 115,

639, N. 9, 392, V. 394, 618, 1177, 1305, P. 335, 547, Av. 792, R. 10, 1074, Ec. 78, 464, Pl. 176, 618, 699.

398. *κρονίων*: Cronus is used chiefly to date things out of date; 929, 1070, V. 1480, Pl. 581, Plato *Euthyd.* 287 *δ*, *Lys.* 205 *ε*, Philon. 15 (K. 1. 257) *νυνὶ δὲ Κρόνου καὶ Τιθωνοῦ παππ-επί-παππος νενόμσται*, Timoth. in Athen. 122 *δ*; so also Iapetus (998) and Tithonus (A. 688). — For the one-day festival τὰ Κρόνια on Hecatombaeon 12, see Mommsen *Feste* 32. | *βεκκεσιλῆνε*: Hdt. 2. 2 tells the story of Psammetichus and his famous experiment for discovering the original language of the world. On the *προσέληνοι* Arcadians see Apoll. Rhod. 4, 264.

399. Cp. Lucret. 6. 386 and 416 on the impartial bolt of Zeus, levelled at good and bad alike. | *δῆτα*: in quest. preferably stands next to the interrog. word (τί, πῶς, ποῖ, ἄρα), as in 58, 79, 423, 724, 904; but like γάρ and ἄρα (165) is weak in maintaining its rights, as in 403, 1151, 1196, V. 985, 1148. In E. 810 four words intervene, in E. 18 six, here twelve! But many good Mss. read πῶς instead. See J. Wehr 79 ff., K.-G. 2. 133.

400. *Θέρον*: he appears in A. 134–73 as a legate reporting, after long delay but continued pay, from Thracian Sitalces; in E. 608 he is probably a gourmand (see van Leeuwen); in V. 42–51 and 418 he is a κόλαξ-κόραξ soon to go ἐς κόρακας; in V. 599 he is boothblack to Demus, in V. 1220 and 1236 a parasite of Cleon. Exit forever Theorus (*Show-man*).

402. τί μαθών: so 1506, A. 826, V. 251, L. 599, Pl. 908, Demos. 10. 39, 20. 127, 29. 20, 45. 38; GMT. 839, K.-G. 2. 519. But many editors change in all cases μαθών to παθών (as in 340); and AΘ so read here.

404. κατακλεισθῇ: so the best Mss., not -κλησθῇ. See Zacher 137, as against K.-Bl. 2. 460. | This account of lightning is not parody but veritable science of the time. Concerning thunder, lightning, and hurricane, Anaximander believed ἐκ τοῦ πνεύματος ταυτὶ πάντα συμβαίνειν· ὅταν γὰρ περιληφθὲν νέφει πιχεῖ βιασάμενον ἐκπέσῃ τῇ λεπτομερείᾳ καὶ κουφότητι, τότε ἢ μὲν ῥῆξις τὸν ψόφον ἢ δὲ διαστολὴ παρὰ τὴν μελανίαν τοῦ νέφους τὸν διαυγασμὸν ἀποτελεῖ (Plut.

Moral. 893 *d* = Aetius 3. 3. 1). So later Lucret. 6. 175. See Park Benjamin *The Intellectual Rise in Electricity* (1898), 563 ff. for interesting record of the views of man on thunder and lightning.

408. For the Diasia, celebrated Anthesterion 23 to Ζεὺς ὁ μελίχριος, see 864, Thuc. 1. 126. 6, Xen. *Anab.* 7. 8. 4, Mommsen *Feste* 421 ff. For a new derivation of the name and interpretation of the ceremonies (διο for δισο = Lat. *diro*, having no connection with Διός, gen. of Ζεύς), see J. E. Harrison 12 ff., or *J.H.S.* 19. 414 n. 1.

409. γαστήρα: *haggis*; so *Od.* 18. 44, 20. 25, and Hes. *Theog.* 539, where Prometheus deceives Zeus into choosing white bones, because hidden by fat, rather than the good things hidden inside the γαστήρ. Cp. κοιλία E. 160, 302, 356, and ἡνυστρον E. 356, 1179.

410. δια-λαβήσασα: λᾱκέω (Theocr. 2. 24, ἐπιληκέω *Od.* 8. 379) = λά-σκω. Cp. κομπο-λάκυθος A. 589, κομπο-λακεῖν R. 961.

412. ὦ . . . ὠνέρωπε: so 816, E. 726, V. 1512, P. 1198, Av. 1271; cp. L. 1097 ὦ χαίρετ' ὦ Λάκωνες, Eur. *Alcest.* 234, Plato *Euthyd.* 294 *b*. | This and the five next verses are quoted by Diog. Laert. 2. 27, as *addressed to Socrates* — a fact made much of in the discussion on the original form of the play.

413. καί: marks a *crescendo*; so 1239, 1302, *Il.* 19. 63 Ἐκτορι μὲν καὶ Τρωσὶ, Thuc. 1. 116 ἐπὶ Κανόνου καὶ Καρίας, K.-G. 2. 247.

415 ff. Cp. the qualities of the real Socrates in Plato *Symp.* 174 *d*-75 *c*, 220; Xen. *Mem.* 1. 2. 1, 1. 6. 2, 2. 1. 1, 4. 1. 2. | μή . . . μήτε: K.-G. 2. 288 bottom.

420. οὕνεκα: *as for, as regards*; A. 389, 958, L. 74, 491, R. 1113, Ec. 170, 367, and often. K.-G. 1. 462.

422. ἀμύλαι: 488, 877, 1111, A. 368, E. 1213, L. 164, 172, 842, 935, R. 532, Ec. 800.

423. ἄλλο τι . . . οὐ: cp. Plato *Gorg.* 503 *d* ἄλλο τι οὐκ εἰκη ἐρεῖ; *is it not true that he will not speak at random?* *Hipp. Maj.* 296 *b* ἄλλο τι οὗτοι . . . οὐκ ἂν ποτε ἐποίουν; *is it not true that these would never have done —?* K.-G. 2. 529.

424. In *Ran.* 892-94 Euripides prays: αἰθὴρ ἐμὸν βόσκημα καὶ γλώσσης στρόφιγξ | καὶ ἕνεσι καὶ μυκτῆρες ὄσφραντήριοι, | ὀρθῶς μ' ἐλέγχειν ὡς ἂν ἀπτωμαι λόγων.

426. ἐπιθείην: the regular compound for this act of ritual; V. 96, R. 888, Plat. com. 69. 9, Antiph. 164. 4 (K. 2. 78).

430. Cp. R. 91 Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα.

433. λέγειν: held to be an inv. use of the inf. by R. Wagner *Der Gebrauch des imper. Infin.* 38, and K.-G. 2. 510; see n. on 850. But note the frequent idiomatic ellipse of the verb after μή, as cited on 84.

434. ὅσα . . . στραψοδικῆσαι: enough to. . . The sing. ὅσον or ὅσον μόνον c. inf. is more common; V. 1288, L. 732 (c. partic.), Eupol. 250, Thuc. 1. 2. 1, 6. 105. 2, Xen. *Anab.* 4. 1. 5, 7. 3. 22, *Oecon.* 11. 18, Plato *Protag.* 334 c. K.-G. 2. 510 f.

440. τό γ' ἐμὸν σῶμα: Cobet and many editors read τοῦμόν. But see K.-G. 2. 175, and cp. the use of γε in γοῦν and γάρ (γε ἄρα) in explicative clauses or appositive clauses.

442. ἀσκὸν δαίρειν: this same flaying in E. 370, Solon frg. 29. 7 (Hiller-Crusius), Hdt. 7. 26, Plato *Euthyd.* 285 c.

443. εἰ: c. fut. indic. is here equivalent to μέλλω c. inf.; so in 452, 1035, V. 1264, P. 88, Av. 549, 759, 900, R. 13, 176, 1460, Ec. 471, 568, Pl. 556, 878, 923. Sobol. *Synf.* 109.

446. συγ-κολλητής: cp. E. 463 κολλώμενα, V. 1041 ξυνεκόλλων.

447. περί-τριμμα: cp. τριῖμμα 260. περι- is intensive, as in περι-καλλής, περι-σκελής. Demos. 18. 127 calls Aeschines περίτριμμα ἀγορᾶς; cp. *Ach.* 937 τριπτῆρ δικῶν. For the use of abstract substantives as concrete see GS. 41, K.-G. 1. 10.

449. εἶρων: see Starkie on *Vesp.* 174.

450. κέντρων: cp. στίγων and πείδων, also applied as κέντρων to slaves, according to the punishment deserved. Other comic names in -ων are γάστρων, γλάμ-, γλίσχω-, γλύκ-, κάνθ-, κύρτ-, πόσθ-, στράβ-. Cp. *Shorty*, *Fatty*, and see Peppler 33 f. | στρόφης: Fick, Curt. *Stud.* 9 (1876), 177, treats of the formation in -ις which is not confined to comedy. | ἀργαλιός: = λυπηρός; common only in Homer, to judge from extant literature.

451. For the sophist-parasite see Eupol. 146 on Protagoras :
ὅς ἀλαζονεύεται μὲν ἀλιτήριος | περὶ τῶν μετεώρων, τὰ δὲ χαμᾶθεν
ἐσθίει.

455. *ἐκ* μου : the unemphatic pronoun after a prepos. is rare ;
E. 372 *ἐκ* σου, V. 1358 *περὶ* μου. K.-Bl. 1. 347.

456. τοῖς φροντισταῖς : the *Ruminators*. We might recall that
a whole herd of these "ruminating" animals had probably just
been exhibited by Amipsias in his *Connus*. See n. on 179.

457. *ἀήμα* : used eight times by Arist., it belongs to elevated
style, as is clear from the context and spirit on each occasion : E.
757, N. 457, 1350, Th. 459, R. 463, 500, 603, 899.

462 ff. Cp. the *εὐδαιμονία* of those initiated into the Eleusinian
mysteries as told by Pindar frg. 114 Bergk³ and Soph. frg. 753
(Plut. *Moral.* 21 f.).

465. *ἀρά* γε : V. 1337, Av. 668, 1221. *ἀρα* . . . γε V. 4, P. 114,
Av. 307, Pl. 546. Cp. *ἀρα* δῆτα N. 1094, E. 322. O. Bachmann
s.v.

470. *ἐς λόγον* λαθεῖν : so E. 806, 1300 (*ξυνελθεῖν*), but usually λό-
γους, as in V. 472 and Herodotus often. Cp. 252.

474. *ἀξία σῇ φρενί* : a like dat. with *ἀξίος* in A. 8, 205, E. 616, N.
1074, Av. 548. | *σῇ φρενί* : the article is rarely absent in prose when
the possessive pronoun is used with a definite possession. But here
the passage is lyric, as also 1166, Av. 456, 1759, L. 345 ; and Th.
912 is a quotat. from Euripides. In A. 1232, E. 732, 1341, Th.
514, the article is properly omitted, as the reference is indefinite.
K.-G. 1. 627.

477. *γνώμης ἀποπειρᾶ* : the same phrase Hdt. 3. 119. 5, Andoc.
1. 105, Isoc. 18. 39, Polyb. 35. 6. 3. Cp. Plato *Protag.* 311 δ
(*ῥώμης ἀποπειρᾶσθαι*).

479. *αὐτὸν εἰδὼς ὅστις ἐστὶ* : prolepsis ; A. 117, 375, 442, E. 926,
N. 95, 145, 250, 493, 842, 1148, 1185, P. 1162, L. 376, 905, Th.
1134, R. 436, 750, 932, 1454, Ec. 1125, Pl. 55, 56, etc. K.-G. 2.
577, and see n. on 1115.

480. *ἐπὶ τούτοις* : ἐπί of succession ; A. 13, P. 1085, L. 1295,
Th. 1045, Ec. 82, Pl. 57 (*τὰπὶ τούτοις* in the last two exx.).

483. ἦ: by origin an intensive (HA. 1037. 9) like μὴν; = *verily*, ἀληθῶς, ὄντως (Hesych.). It had interrog. function as ἄρα (from ἄρα, K.-G. 2. 144 f.); A. 749, 776, Pl. 869, etc. Note ἀλλ' ἦ interrog. in A. 424, 426, V. 8 (K.-G. 2. 528 f.); yet sometimes intensive (= *but surely*) in A. 1111, 1112, E. 1162 (K.-G. 2. 145). Distinguish from ἀλλ' ἦ after a negative expressed or implied (see n. on 361). Cp. ἦ που L. 1089, Pl. 970; Elmsley on Eur. *Med.* 1275. | μνημονικός: on the new affectation of adjectives in -ικός among the "enlightened" see Peppler *A.J.P.* 31 (1910), 428. — The question of memory was held important by the historic Socrates, according to Xen. *Mem.* 4. 1. 2.

491. τί δαί: δαί is used only after τί (τίς) and πῶς. Brugm. 547 notes that δαί: δή :: ναί: νή. Being colloquial, it is found but once (if at all) in Aeschylus, once (if at all) in Sophocles, not at all in historians and orators, yet seven times in the colloquial Euripides, and often of course in Plato and in Arist. e.g. 1266, 1275, A. 105, 612, 764, 802, etc. Cp. τί δέ, τί δὲ δή, τί δῆτα. Wehr 74-78, K.-G. 2. 134.

493. δέδοικα μή: followed by indic. expresses no real fear, but conviction (sugar-coated); for the indic. is the mood of fact. GMT. 369, K.-G. 2. 394.

496. ἀκαρή: neut. plur. as Bachmann *Conject. Arist.* 69, or acc. sing. (sc. χρόνον) as Blaydes, Kock, Kaehler, van Leeuwen.

499. On personal and undress search for stolen property see Isae. 6. 42, Plato *Legg.* 954 a, Gell. *Noct. Att.* 11. 18. 9, 16. 10. 8 quaestio furtorum cum lance et licio.

507. μάλιστα: sc. μᾶλλον. A good list of common ellipses is in Starkie *Vesp.* 106, or K.-G. 1. 265; see also n. on 1047.

508. Cave-oracle of Trophonius: Pausan. 9. 39. 2-14, Plut. *Moral.* 411 f, 590 a-92 e, Hdt. 1. 46, 8. 134, Philostr. *Vita Apollon.* 8. 19, Luc. *Dial. Mort.* 3. 2, Athen. 614 a. | εἰς Τροφώνιον: i.e. ἱερὸν. For gen. of person or divinity after εἰς see 964, 996, E. 1235, V. 123, 1250, L. 2, 621, 725, 1064, 1070, 1209, Th. 89, R. 69, 118, 172, 1363, Ec. 420, Pl. 411, 621; Sobol. *Praepos.* 45. — So εἰν c. gen. E. 79, 400, 1238, N. 973, V. 642, L.

407, Th. 83, 795, R. 774; Sobol. 10. — So ἐκ c. gen. E. 464, P. 1149, 1154, L. 701, Ec. 443, Pl. 84, frg. 199; Sobol. 71.

509. **κυντάζειν**: for frequentative and intensive verbs in -άζω, -(σ)κάζω, -(σ)τάζω see van Leeuwen *Enchir.* 356, Monro on *Od.* 13. 9, K.-Bl. 2. 262. Exx. **μολπάζω** R. 380, **ὀπάζω** E. 200, **χασκάζω** V. 695, **σαρκάζω** (σαίρω) P. 482, **κλαστάζω** E. 166, **ριπτάζω** L. 27, **νευστάζω**, **ἀγυρτάζω** (ἀγείρω), **βαστάζω**, **ὀνοτάζω**, etc.

510. **ἀλλ' ἴθι χαίρων**: a like formula in A. 1143, E. 488, V. 1009, P. 729. Exx. of the fairly complete parabasis in Arist. are A. 626–718, E. 498–610, N. 510–626, V. 1009–1121, Av. 676–800; of the incomplete form are A. 1143–73, E. 1264–1315, N. 1114–30, V. 1265–91, P. 1127–90, Av. 1058–1117, Th. 785–845, R. 675–737, Ec. 1155–62. See Gleditsch 239, Christ 665.

515. **τὴν φύσιν αὐτοῦ**: unusual position of reflexivè; so in 905, P. 880, Av. 475, frg. 590. K.-G. 1. 620.

518–62. With the poet's use of the first personal pronoun throughout this parabasis cp. those passages where the third person drops into the first: A. 659–64 (**πνῖγος** of 1st parabasis), V. 1284–91 (antistr. of 2d parab.), P. 754–74 (last part of parab. with **πνῖγος**); also in letters, as in Thuc. 1. 128. 7 (Pausanias to king), 1. 129. 3 (king to Pausan.), Xen. *Hell.* 5. 1. 31 (Artaxerxes).

520. **οὕτω . . . ὥς**: cp. "*ita me dii amant, ut ego nunc . . . laetor*," Ter. *Heaut.* 4. 3. 8, Hom. *Il.* 8. 538, 13. 825, Luc. *Philopseud.* 27, Arist. *Thesm.* 469 (without ὥς); K.-G. 2. 494. — With this piece of saucy assurance cp. E. 230 as explained by van Leeuwen and accepted by H. Richards, *Class. Rev.* 16 (1902), 355.

522. **σοφώτατ' ἔχειν**: so **ἔχειν** intrans. with superlat. adverb **ἄριστα** (R. 1161, Th. 260), **ὀρθότατα** (Plato *Rep.* 297 e), with **ἐτέρως** (Pl. 371), **ἀναγκαίως** (P. 334), **οὕτω**, **καλῶς**, etc., very frequently.

523. **ἀνα-γεῖσθαι**: perhaps no more than **γεῖσθαι**. Cp. **ἀνα-πίνω**, **ἀνα-διδάσκω** (Thuc. 1. 32. 1, where see Steup).

528. **ἐξ ὅτου**: A. 17, Av. 322. **ἐξ ὅτου περ** A. 596, 597, Pl. 85. **ἐξ οὗ** E. 4, 644, V. 887, L. 108, 759. **ἐξ οὗ περ** Av. 1515, L. 866. **ἐξ οὗ γε** A. 628. **ἐξ ὅτε** Av. 334. **ἀφ' οὗ** Pl. 968, 1113, 1173, frg.

31. In all these passages the aorist is used exc. in A. 17, 596, 597 (pres.), and A. 628 (perf.). | οἷς ἡδὺ καὶ λέγειν : many would emend ; the best suggestion by far is that of H. Weber *Aristoph. Studien* (1908), οἷς ἡ δίκη λέγειν *whose right and duty it is to speak, i.e. the judges.*

530. ἦν : so the Mss. For its retention, and not ἦ, see K.-Bl. 2. 222 top.

535. ἦν που : εἴαν (or εἰ) πως is more usual. GMT. 489.

537 ff. Arist. here plays the "high-and-mighty-mannered man." See notes on §§ 67 (17) and 98 of the *Intro.*

540. κόρδακα : a dance ἣτις αἰσχροῦς κινεῖ τὴν ὁσφύν (schol.). It is ὁ ἀπονειομένης who is able ὀρχεῖσθαι νήφων τὸν κόρδακα (Theophr. *Charac.* 6). Of rhythms, ὁ τροχίος κορδακικώτερος (Aristot. *Rhet.* 3. 8. 4). See also Luc. *De Saltat.* 22, 26, Poll. 4. 99, Athen. 630 e, Bekk. *Anecd.* 101. 17, Haigh 355, but especially W. Downs *Class. Rev.* 19 (1905), 399 f., and H. Schnabel *Kordax* (1910), who holds that the κόρδαξ, καλλαβίς, and μόθων were all of the same character and originated in pre-Dorian Peloponnesus, where they were primitively danced in honour of Artemis as part of the magic which induced fertility. — By various editors Arist. is believed to have had the κόρδαξ (or μόθων) danced at A. 251, 341, E. 697, N. 1206, V. 1481, 1528, P. 325, L. 798, 1044. | εἰλκυσε : cp. P. 328, Poll. 4. 105 σχιστὰς (ὀρχήσεις) ἔλκειν. Schnabel *Kordax* 29 takes ἔλκειν as the "drawing up of one leg close to the body," as seen in three of the dancers figured in Baumeister *Denkmäler* 3. 1963.

541. ἔπη : *verses*, specifically those which are simply declaimed or are chanted in recitative with instrumental accompaniment, in contrast to those sung in tune (μέλος). Thus Homer's verses are ἔπη (hence "epic"), and in the drama all trochaic, iambic, and anapaestic dimeters, trimeters, and tetrameters (unless incidentally used in μέλος). Christ 158, 676, Zielinski 289. Cp. Arist. E. 508, R. 358, 862, 885.

547. καινὰς ἰδέας : see n. on *Intro.* § 99.

550. οὐκ ἐτόλμησα : certainly it was not from magnanimity or

pity as is sometimes stated (*e.g.* by Busolt 3. 1124) that Arist. refrained from "jumping on" Cleon again. Those feelings are alien to Old Comedy celebrating the Dionysia (see notes on §§ 67 (27-29) and 97 of the *Introd.*). The poet's claim is not that he is magnanimous but that he never repeats himself — the *ὅς*-clause (v. 549) offering proof of his pretension *αἰ καὶνὰς ἰδέας εἰσφέρων* of v. 547.

551. *Ὑπέρβολος*: first heard of *c.* 428 B.C. in Cratinus' *Ὀραι* (frg. 262); then, in order of time, in Arist. A. 846, E. 739, 1304-15, 1363, N. 623-25, 876, 1065, Crat. 196 (*Πυτίνῃ*), V. 1007 (see too Andoc. in schol.), Com. Adesp. 2 (schol. on E. 1304), Eupolis' *Μαρικᾶς* (421 B.C.), Arist. *Pax* 680-92, 921, 1319, Leuco's *Φράτερες* (frg. 1), Hermip. *Ἀρτοπώλιδες* (420 B.C.), Plato com. *Ὑπέρβολος* (419 B.C.), Arist. *Nub.* 551-58. In 417 he was ostracized (schol. *Eg.* 855, Plut. *Alcib.* 13, *Nic.* 11, *Aristid.* 7, Plato com. 187); in 411 assassinated in Samos (Thuc. 8. 73. 3, Arist. *Th.* 840, Polyzelus 5 (K. 1. 791), Theopompus in schol. *Vesp.* 1007). Lastly we hear of him in Hades (*Ran.* 569) as the patron of slaves. See also Isoc. 8. 75, Luc. *Tim.* 30, and an excellent account of him in Couat 156-61. On the date of his ostracism: Busolt 3. 1257. | *ὅς*: Nilsson 132 notes that in Arist., as regularly in prose, the temporal *ὅς*-clause always precedes the main clause, while the causal *ὅς*, like the causal *ἐπεὶ* (n. on 208), always follows. *Exx.* of *ὅς* temporal: E. 62, V. 673, 1304, 1308, 1476, P. 612, 632, 836, etc.

553. *Εὐπολις*: greatest of Aristophanes' rivals, mentioned by name only here in the extant plays, but if we may trust the scholia constantly alluded to with the disapproval natural to a rival. | *παρ-εἰλκυσε*: *παρά* as in *παρ-βαίνειν* used of the *coming forward* (*παρά-βασις*) of the chorus or of an orator upon the *βῆμα*. Cp. *παρ-άγω* R. 1054, *παρ-κύντω* A. 16.

554. The charge of literary theft is a pleasantry often indulged in: *infra* 559, frg. 54, Crat. 200, 307, Hermip. 64, Eupol. 78, Lysip. 4 (K. 1. 701). See n. on *Introd.* § 67 (17). | *κακὸς κακῶς*: so *κακὰ κακῶς* E. 189, with variants in Pl. 65, 418, 879; *καλὴ καλῶς*

A. 253, P. 1330, Ec. 730; αἰσχροὺς αἰσχροῦς, ψυχροὺς ψυχροῦς Th. 168-70; πολλὰ πολλοῦ R. 1046. K.-G. 2. 602.

556. Φρόνιμος: a comic poet of the second rank, competing with Arist. in 414 and 405 B.C. His Μονότροπος took third prize when the *Birds* took second; his Μοῦσαι second when the *Frogs* took first.

557. Ἐμπιπτος: known not only for his comedies, but also for his indictment of Aspasia on the charge of impiety and immorality (Plut. *Peric.* 32, Athen. 589 e, Busolt 3. 828).

559. εἰκοῦς: = εἰκόνας, as μείζους = μείζονας. For inflect. εἰκώ, -οῦς, acc. -ώ, see K.-Bl. 1. 497.

562. εἰς τὰς ὥρας τὰς ἑτέρας: cp. R. 380 εἰς τὰς ὥρας, Th. 950 ἐκ τῶν ὥρων εἰς τὰς ὥρας, Eur. *Iph. A.* 122 εἰς τὰς ἄλλας ὥρας, Hom. *Od.* 9. 135 εἰς ὥρας, Hom. *Hy.* 26. 12 δὸς δ' ἡμᾶς χαίροντας ἐς ὥρας αὐτὶς ἰκέσθαι, | ἐκ δ' αὐθ' ὥρων εἰς τοὺς πολλοὺς ἐνιαυτοὺς, Plato *Epist.* 7. 346 δ' μένε τὸν ἐνιαυτὸν τοῦτον, εἰς δὲ ὥρας ἀπιθί, Theocr. 15. 74 κείς ὥρας κῆπται, φίλ' ἀνδρῶν, ἐν καλῷ εἴης, Anth. Pal. 12. 107 εἰς ὥρας αὐθὶς ἀγοίτε καλόν.—For the various meanings of εἰς temporal, e.g. in εἰς ἐσπέραν, *toward* or *in* or *during* or *until*, see Sobol. *Praepos.* 56, K.-G. 1. 470.

562. δοκῆσθε: the poetic forms δοκήσω and ἐδόκησα for δόξω and ἔδοξα are not used by Arist. in iambic trimeter; R. 737, 1485. In V. 726 δεδόκησαι. K.-Bl. 2. 403. | The πνίγος expected at this point may not have been written because the scheme of the Eupolidean verse (the peculiarity of which is that it provides breathing places) does not readily lend itself to the construction of a long passage without breathing places.

563-74. In tone, as well as in their opening phrases, metres, and otherwise, the parabasis-odes of Arist. seem to Rossbach-Westphal (*Specielle Metrik*⁸ 402) to have parodied or at least strongly suggested well-known lyric or tragic choruses; e.g. A. 665, E. 1264 (from Pindar, schol.), N. 595 (Terpander, schol.), P. 775. (Stesichorean, schol.), R. 675. Others of a hymnal character begin at E. 551, 581, Av. 738, 769.

575. προσέχετε: for this Ms. reading as against the proposed

πρόσχετε (also for προσεχέτω 1122) see Zacher 85. On the resolution in this 7th foot of trochaic tetrameter see Christ 295 f.

576. μμφόμεσθα: -μεσθα is freely used in all metres when needed by comedy and tragedy alike. Speck 40 lists Aristophanic usage; see K.-Bl. 2. 61 Anm. *Infra* 1116, 1353, 1375.

577. ὠφειλόσθαι: this reading of R, adopted by Blaydes, is easily defended by A. 1165, V. 135, P. 1242 ff., Av. 47, 1293, Soph. *O.T.* 60, Xen. *Oecon.* 1. 14, *Hiero* 4. 6, 6. 15, *Anab.* 7. 6. 37. K.-G. 1. 47.

579. αἵτινες: not ὅστις, but ὅς, is the commoner relative in concessive clauses. Sobol. *Synt.* 171 counts 11 exx. in Arist. of ὅς concessive (E. 521, 535, 781, N. 1226, V. 684, Th. 793, 842, R. 1058, Ec. 93, 402, Pl. 282) and but 4 of ὅστις (A. 57, E. 876, N. 579, frg. 221. 1). For ὅστις causal see n. on 1158 *infra*.

580. ξέν: only in parody and in lyrics does Arist. allow himself the old free use of σύν, viz. in N. 604, V. 1081, P. 357, Av. 1722, L. 1039, Th. 102, 716, 1034, R. 444, 1207, 1289. Elsewhere he conforms to prose usage, employing it only in the phrases σύν θεῷ (θεοῖς) V. 1085, R. 1199, Pl. 114; σύν ὄπλῳ V. 359, L. 555, 558; σύν ὀπλίταις L. 1143; οὐδενὶ (μηδενὶ) σύν νῷ N. 580, as in Plato; and finally in the sense *including*, frg. 100. 4. Sobol. *Praepos.* 32-34, Starkie *Vesp.* 359. — The position of prepos. between adj. and subst. is fairly common in poetry (as in Latin prose), e.g., Aesch. *Prom.* vv. 2 (ἄβροτον εἰς ἐρημίαν), 15, 66, 117, 143. K.-G. 1. 555.

580. ψακάζομεν: in A. 171 the δισσημία which causes the dismissal of the ἐκκλησία is a drop of rain. Cp. Aristot. *Ath. Pol.* 44. 4 (εὐσημία), Arist. *Eccl.* 791 ff.

581. Those who force the text find real eclipses therein, and refer to that of the moon Oct. 9, 425 and of the sun visible in Athens March 21, 424 B.C. from 8 to 10.15 A.M. (Thuc. 4. 52. 1), thus fixing the elections here referred to as those of the spring of 424, when Cleon was indeed elected general. So Busolt 3, 1124, Beloch 1. 548 Anm. 4, Keck *Quaestt. Arist.* (1876) 61, Steup doubtfully at Thuc. 4. 52. 1, Swoboda *Hermes* 28 (1893), 545. —

But if the language be taken as in the text-notes, then the spring elections of 423 may be meant, just before the production of the original *Clouds*, though there is no record extant of Cleon's election that year. So Bücheler *Jbb. f. klass. Phil.* 83 (1861), 659; Kirchner *Rh. M.* 44 (1889), 155; van Leeuwen *Nub.* (1898). — If, however, these verses belong to the revision, they may refer to the election of 422 for the campaign against Amphipolis. So Gilbert *Beiträge* (1877) 201; Weyland *Philol.* (1876) 73; Kaehler *Nub.* (1887), Kock *Nub.* (1894). But in this case, since they refer to Cleon as living (591 ff.), they could not have been written (as were vv. 518–62) after the battle of Amphipolis; for in that battle Cleon was slain.

583. A quotation in part from Soph. *Teucros* (frg. 520) οὐρανοῦ δ' ἄπο | ἥστραψε, βροντῇ δ' ἑρράγη δι' ἀστραπῆς.

584. ἥλιος: had threatened the like in Hom. *Od.* 12. 383 δύσομαι εἰς Ἀΐδαο καὶ ἐν νεκύεσσι φαίνω.

587. Athens' good luck despite her ill counsel was proverbial; Ec. 473, Eupol. 205.

588. προσ-εἶναι: used of qualities permanent and characteristic; E. 217, V. 1075, Herod. *Mim.* 1. 20, Plat. *Menex.* 234 c, Antiphon. 5. 9. Cp. the use of πρὸς c. gen. E. 191, V. 369, 1014, Th. 177, R. 534, 540, Pl. 355, Xen. *Anab.* 1. 2. 11, *Mem.* 2. 3. 15.

589. ἐπὶ τὸ βέλτιον: 594, Ec. 475. ἐπὶ τὰ βελτίω V. 986, ἐπὶ τὸ ἄμεινον Demos. 43. 66, ἐπὶ τὸ χεῖρον Xen. *Cyr.* 8. 8. 2.

592. τούτου τὸν αὐχένα: Sobol. *Praepos.* 111 finds this predicate position of τούτου only four times in Arist. — A. 431, N. 592, L. 680, Th. 538. — viz. "cum genitivo sustinetur pondus orationis." K.-G. 1. 619.

593. εἰς τάρχαϊον: adverbial phrase; cp. εἰς τάχος A. 686, εἰς εὐτέλειαν Av. 457, εἰς κύκλον (= κυκλόσε) Th. 954, εἰς τὰ πολλά (= plerumque) frg. 580. 2. Sobol. *Praepos.* 61.

594. συνοίσεται: the middle voice belongs rather to Hdt. than to Attic usage. Proposed emendations are συμβήσεται (Kock), ἀποβήσεται (Kaehler), ξυστήσεται (van Leeuwen).

595. ἄμφι μοι αὐτε: on the original Terpanthian prelude from

which this is borrowed, see Smyth 168. Cp. Hom. *Hy.* 22 ἀμφὶ Ποσειδάωνα θεὸν μέγαν ἄρχον' αἰδεῖν, 33 ἀμφὶ Διὸς κούρους ἐλικώπιδες ἔσπετε Μοῦσαι, Eur. *Troad.* 511 ἀμφὶ μοι Ἴλιον, ὦ Μοῦσα . . . αἰῶσον . . . φῶδαν. Other dithyrambic passages where, after suspension, the verb does at last appear (unlike the present passage) are : R. 708-14, Av. 739-45, 769-72, Pl. 302-06. | αἶτε : V. 1015 (anap. tetram.), P. 1270 (dactylic), L. 1296 (lyric). K.-G. 2. 279, Starkie on *Vesp.* 1015.

599. μάκαιρα : incorporation into the relative clause, as in 863, P. 676, Av. 144, L. 61-63, 96, Th. 502, Pl. 365, 933. HA. 995, K.-G. 2. 416 ff.

600. οἶκον : see Hdt. 1. 92, 2. 148, Liv. 1. 45, Dion. Halic. *Antiq.* 4. 25 for this older temple and its gifts from Croesus ; for both temples, older and later, Strabo 640 f., Pliny 36. 95. On the (sacred) dances of the Lydian maids, cp. L. 1308 f., Autocr. frg. 1 (K. 1. 806).

604. σὺν τεύκαις : is lyric for μετὰ δάδων (schol.), or δάδας ἔχων, as in 543. See n. on 580 for σὺν.

609. The Cleon-χαῖρε story told by the schol. here and on Pl. 322, and by Luc. *Pro Lapsu* 3 seems to have been finally explained by G. A. Gerhard *Phil.* 64 (1905), 38 ff. Cleon in his despatch from Pylus to the Athenians had bidden them χαῖρειν, then briefly announced his victory (cp. *veni, vidi, vici*), whereat the people rejoiced. Later, the victory proved a burden on their hands, whereupon Eupolis, probably in his *Χρυσοῦν Γένος* (frg. 308), twitted Cleon with being the first to bid Athens rejoice when causing her grief. (One need not follow Gerhard in altering *πρώτος* to *πρώτον*.) Later again, in the first century A.D., a certain Dionysius wrote a book on Greetings, misunderstood the Eupolis passage, and explained that Cleon was the first to use "χαῖρειν" in letters. Hence the story of scholiasts and Lucian.

614. Σαληναίης : on the Attic liking for forms in -αία, e.g. *πυλαία* for *πύλη*, *ώραία* for *ώρα*, see schol. here, and Bekk. *Anecd.* 22. 28, 73. 31. For the admissibility of the Ionic form -αίη in troch. tetram., see H. Richards *Arist. and Others*, 119 and 124 ; Zacher

121 (on 'Αθηναίη in *Eq.* 763), Speck 16, Smyth *Ionic Dialect* 79.

615 ff. On this passage see A. Mommsen *Chronologie* (1883) 416-21, who assumes that it was written 419 B.C. On the other hand, Adolf Schmidt, *Handbuch der gr. Chronologie* (1888) 186 and 610, dates the condition of the calendar as here described at 424/3, and hence the passage may be part of the original play. Also Busolt 3, 1184 dates Hyperbolus as *ιερομνήμων* at 424/3. For the confusion wrought by a confused calendar see B. Keil *Hermes* 29 (1894), 344 ff.

616. *ἄνω τε καὶ κάτω*: varied by omitting now *τε*, now *τε καί*; A. 21, E. 866, P. 1180, Av. 3, L. 709, Th. 647, Plato *Phaedr.* 272 b, 278 d, *Gorg.* 493 a, 511 a, etc.

622. *τόν*: by Weber 173 the Homeric *ἔτην* is suggested as more fitting than the article to the Homeric Memnon.

623. *ἀνθ' ὧν* = *διό, quamobrem*; so A. 292, Ec. 17, Pl. 840. In N. 1310 (if correctly supplied by Reisig's conjecture) it is equiv. to *ἀντὶ τούτων* ᾧ. In Pl. 434 it is equiv. to the *ὅτι* of Th. 202, Ec. 394, the *ὥς* of V. 267, the *ὅ* of Hom. *Il.* 21. 150, the *οὐνεκα* of *Il.* 9. 505. Sobol. *Praepos.* 108.

624. Amphictyonic League: Busolt 1. 684-88, Bury 159 (very brief). For classical references see L. and S.

626. So Solon *ἡξίωσεν Ἀθηναίους τὰς ἡμέρας κατὰ σελήνην ἀγειν* (Diog. Laert. 1. 59).

627. *Ἀναπνοήν*: in his book *περὶ φύσεως* Diogenes of Apollonia says *ἄνθρωποι καὶ τὰ ἄλλα ζῷα ἀναπνέοντα ζῶει τῷ ἀέρι, καὶ τοῦτο αὐτοῖς καὶ ψυχὴ ἐστὶ καὶ νόησις . . . πάντων τῶν ζώων ἡ ψυχὴ τὸ αὐτὸ ἐστίν, ἀλλ' θερμότερος μὲν τοῦ ζῆω ἐν ᾧ ἐσμεν, τοῦ μέντοι παρὰ τῷ ἡλίῳ πολλὸν ψυχρότερος* (Diels 348 f.).

630. *σκαλαθυρμάτια*: see n. on 130 *σχιναλάμους*. | *ἄττα*: colloquial; in Arist. and Plato often (V. 55, P. 704, Av. 1514, Th. 423, R. 173, 925, 936, etc.), in only a few orators and rarely. On the formation, K.-Bl. 1. 611 f.

631. *ὅμως γε μὴν*: 822, L. 144; cp. *ὅμως γε μέντοι* V. 1344, R. 61; *ἀλλ' ὅμως* 587, 1363, A. 402, 408, 956, E. 391, V. 1085, Av. 1224,

L. 275, 292, 500 (ἀλλ' . . . ὅμως), 825, R. 43, 602, Ec. 413; ὅμως δέ 1369, P. 1216, Th. 471, R. 870, Ec. 266, 326 (ὅμως δ' οὖν), 1105, 1137, Pl. 1084; δ' ὅμως A. 455, V. 951, P. 481, Av. 452; ἀτὰρ ὅμως V. 981; ὅμως V. 92, Av. 83, Ec. 860, 889.

633. ~~ἐ~~αι: when an interrog. fut. indic. is equiv. to an imv., οὐ or οὐκουν (see n. on 1253) usually precedes (GS. 271); yet as here the negative is wanting in 1299, V. 671, P. 259, Av. 1572, Ec. 1083. Cp. ὅπως c. fut. indic., n. on 257.

636. One should compare Molière *Le bourgeois gentilhomme* 2. 6 for the instruction of that other ὀψιμαθής, Mons. Jourdain, in the difference between poetry and prose.

640. παρακόπην: as παρὰ νόμον means *beside or off the line of the law*, so παρὰ in composit. often means *off, awry, mis-*; it is the *crazy* prepos. as in παρά-νοια, παρα-φρονέω, -ληρέω, -πλήττω, -κρούω, -παίω, -λέγω, -κόπτω, -ποιέω, -ποδίζω, etc.

644. ἄνθρωπε: not ἄνθρωπε; K.-Bl. 1. 331.

651. κατ' ἐνόπλιον: Goodell *Chapters on Greek Metric* 188, Rossbach 129 f., Christ 153, 216, 391.

652. νῆ τὸν Δί, ἀλλά: emotion often demands satisfaction first with an exclamation; then follows the rational conjunction; 1228, V. 217, 231, 912, Av. 954, L. 609, 927, Th. 259, R. 285, Pl. 202, Plato *Gorg.* 463 d, 481 c. So vocatives precede; Av. 268 ὡγάβ' ἀλλ' οὖν, P. 250 ἰὼ Σικελία καὶ σὺ δέ, Eur. *Phoen.* 1671 ὦ φίλτατ' ἀλλά, Plato *Rep.* 328 c, *Euthyd.* 293 b, *Legg.* 890 d, 963 b, Xen. *Mem.* 1. 3. 13, 2. 1. 26, 2. 9. 2. K.-G. 1. 50; n. on 1364; and cp. further V. 524 εἰπέ μοι τί δέ, Av. 88 εἰπέ μοι σὺ δέ, A. 4 φέρ' ἰδὼ τί δέ, etc.

653. ἄλλος ἀντί: for ἄλλος ἤ; so in Aesch. *Prom.* 467, Soph. *Aj.* 444, *O.C.* 488, *Tr.* 1226, Eur. *Hel.* 574. So ἀντί after κρείττον V. 210, πρότερον Ec. 925, etc.

655. ἀγρίος: only here and in Th. 160 in the classical period; perhaps a metrical variant of ἄγριος. | οἰχυρέ: has short *v* in Arist. (V. 1504, Av. 1641, L. 948), long *v* in Homer. K.-Bl. 1. 307.

659. ἄρρενα: Aristot. *Rhet.* 3. 5 Πρωταγόρας τὰ γένη τῶν ὄνομάτων διήρει, ἄρρενα καὶ θήλεα καὶ σκεύη. On the ὀρθοέπεια of

Protag. and his ὁρθότης in general see Plato *Phaedr.* 267 c, *Crat.* 391 c, *Protag.* 339 a, Aristot. *Poet.* 19, Plut. *Feric.* 36, Diog. Laert. 9. 53 f., Zeller *Phil. der Griechen* 1⁵. 1141 f., and (on the attempt of Protag. to rationalize grammar) by all means Gomperz 1. 443-45.

666. On ἀλέκτωρ as feminine see Athen. 373 e, Rutherford *New Phrynicus* 307.

670. μάλ' αὖθις : P. 5, Av. 1415, Pl. 935, Aesch. *Agam.* 1345, *Cho.* 654, 876, Soph. *Phil.* 793. Cp. πάλιν αὖ(θις), αὖθις αὖ, and even αὖ πάλιν αὖθις *infra* 975.

680. Κλεωνύμη : other men turned women are Ἀμυνία 690, Σμικύθη E. 969, Pediatia (Hor. *Sat.* 1. 8. 39), Gaia Caesar (Tac. *Ann.* 6. 5).

681. ἐν ἔτι γε περί : according to Blaydes seven Mss. read ἔτ' ἔτι γε while RV and seven others omit ἔτ'. But ἔτι γε περί is unmetrical. For ἐν ἔτι cp. V. 818, Ec. 655. Surely this makes a better verse than ἔτι δέ γε περί (Kock and Kaehler). As for ἔτι δὴ γε (van Leeuwen, Hall and Geldert) the collocation δὴ γε is very doubtful (K.-G. 2. 130).

686. Φιλόξενος : son of Eryxis, the καταπύγων of V. 84, Eupol. 235, Phryn. 47, and the unworthy pupil of Anaxagoras (Athen. 220 δ), who wished for the neck of a crane, the longer to enjoy his food (Athen. 6 δ). It is probably his son Eryxis, named from the grandfather, who is mentioned in *Ran.* 934. | Μελησιόας : possibly the son of Pericles' antagonist Thucydides, son of Melesias. | Ἀμυνίας : son of Pronapes, assailed by Arist. in V. 74, 466, 1267-74, by Crat. in *Σερίφιοι* (frg. 212), and by Eupol. in *Πόλεις* (209), as a φιλόκυβος, κομήτης, πένης, ἀλαζών, κόλαξ, συκοφάντης, and παραπρεσβευτής to the Thessalians. His course to the crows seems rapid; he appears in *Nubes* and disappears in *Vespae*. To this same period Eupolis' *Πόλεις* certainly belongs (van Leeuwen making it probable that it competed with *Vespae*), hence probably also the play of Cratinus and Com. Adesp. 39 (K. 3. 405). I see no reason for not identifying him with the Amynias figuring in this play. In v. 31 he has been already selling off, in

1258 he suffers final bankruptcy. Immediately after the *Clouds* he perhaps got appointed on the embassy abroad — an old trick for young debtors, as *Ach.* 613-17 shows. But whenever he may have played the mis- (or Miss) ambassador to Thessaly (V. 1265 ff.), he was back in Athens at the time of the *Vespae*, as proved by its v. 74 (οὔτοσί), 1268 (οὔτος), 1273 (imperf. ξυνῆν). This last against Starkie; Meyer 4. 404 f.

.692. οὐκουν δικαίως, ἤτις: the same formula in 1377, P. 865, Pl. 1124. | οὐ στρατεύεται: in his interpretation of this and other items here, Kaibel surely goes too far in *Hermes* 30 (1895), 441-46.

698. παρά: *beside, except*; in the same negat. phrase with ἄλλα or ἄλλο V. 1166, P. 110, Plato *Phaed.* 80 b, 107 a, *Gorg.* 507 a, *Demos.* 18. 235, and often; also freely after a comparative expressed or implied, in the sense *than*. F. H. Rau in *Curt. Stud.* 3. 75.

699. οἶαν δίκην: cp. Th. 651 κακοδαίμων ἐγώ, εἰς οἱ ἐμαντὸν εἰσεκύλισα πράγματα. Whether we translate by exclamat. *what* or demonstr. *such*, the logical relation to the preceding is the same, viz. causal, and measuring. See notes on 209 and 1158. Cp. 1208, V. 188 ὦ μαρώτατος, ἵν' ὑποδέδυκε, Th. 878 ὦ δύστηνος, οἱ πεπλώκαμεν, K.-G. 2. 439.

704. ἐπ' ἄλλο πῆδα: the same advice to Eur. and Aesch. in *Ran.* 1103, ἀλλὰ μὴ 'ν ταύτῳ καθήσθον.

707 ff. Mazon 57 shows it to be probable that the posture of Streps. (prostrate and covered) is as much a parody on Eur. *Hecuba* 154 ff. as his words.

711 ff. Exx. of ὁμοιο-τέλευτον in Arist. are found in A. 199, 269 f., 549-52, 595-97, 688, 1003-06, 1008 f., 1015 f., 1126 f., 1208 f., 1219-21, E. 115, 166 f., 1057, N. 13, 241, 335, 484 f., 494-96, 711-15, 1456 f., 1504 f., V. 65 f., 968 f., 973 f., 999 f., P. 152 f., 291, 320, 380 f., 540-42, 1330 f., Av. 1271 f., L. 457-61, Th. 198 f., R. 463, 740, 841 f., 1001 f., 1478, Ec. 838-40, Pl. 288, 513 f.; Peppler 15. Cp. also A. 575 (λόφων λόχων), 1074, V. 277 (γέροντος ὄντος), Th. 30 (-ποιός, ποῖος), Pl. 1034 f. (κατα-

τέτηκ', κατασέσηπας), and see n. on 718. — For Homer, and a warning against too readily assuming sound-play, see van Leeuwen *Enchir.* 2. — From ὁμοιοτέλειον sprang modern rhyme; E. Norden *Die antike Kunstprosa* (1898) 810–70. | On the sad anapaests here see Christ 262 f., Rossbach 154.

718. φρούδα . . . φρούδη: for comic iterations see P. 183, Av. 115, 974, Th. 168–70, R. 1208, Ec. 221, 773, 799, 862, Pl. 833.

722. ἄλγυν: A. 348, 387, V. 829, Th. 935. K.-G. 1. 387 incline to take the gen. as originally one of *time within which*, then as adverbial, *almost*. Cp. πολλοῦ 915, and πόσον χρόνον *since when?* A. 83.

723. οὗτος: and αὕτη = *there* or *here*, are much used in addressing a person, either without an added σύ (732, 1502, Av. 49, 57, 225, 274, 354, 658, 933, and often) or with σύ, as in A. 564, L. 728, Av. 1199, etc. Cp. Italian *quella giovane*; see van Leeuwen on *Vesp.* 1 Append. Cp. also other Greek adjectives where English employs adverbs or adverbial phrases, as πρῶτος, δεκαταῖος, σκοταῖος, μεσημβρινός. K.-G. 1. 273–76.

727. μαλθακιστία: plural impersonal verbals in -τία are found in A. 394, 480, L. 122, 124, 411, 450, R. 1180, Pl. 1085. The whole number of such in Greek from Hom. to Aristot. is very small. C. E. Bishop *A. J. P.* 20 (1899), 125 ff.

729. τίς ἄν δῆτα is taken as the tragic wish-question (= *utinam aliquis*) by Blaydes and Kaehler; for the formula see K.-G. 1. 235. Van Leeuwen takes it rather as an indignant question (*quis tandem*), and otherwise interprets differently. It must be conceded to van L. that the almost invariable form of these wish-questions is not τίς ἄν but πῶς ἄν. I note but three passages where τίς ἄν is so taken (Aesch. *Agam.* 1450, Soph. *O.C.* 1100, Eur. *Alcest.* 213), while πῶς ἄν is found in Soph. *Aj.* 387, *El.* 660, *O.T.* 765, *O.C.* 1457, *Phil.* 531, 794, 1214, Eur. *Alcest.* 864, *Her. Fur.* 487, *Hippol.* 208, 345, *Iph. T.* 627, *Med.* 97, 173, *Orest.* 1052, *Suppl.* 796, Arist. *A.* 991, *E.* 16, 1324, *P.* 68, *Th.* 22. Further, δῆτα nowhere appears in these wish-questions (except in *O.T.* 765, if indeed that be a wish-question), whereas it fre-

quently appears in others, as after *τίς δὲ* in Arist. E. 1209, V. 1176, after *πῶς δὲ* in E. 17, 82, N. 79, Av. 201, L. 912. — And yet the interpretation of Blaydes seems preferable.

731. *φέρει νυν ἀθήσσω*: for *φέρει* with aor. subjv. *ἴδω* see n. on 21. With aor. subjv. of other verbs *φέρει* is used in E. 113, N. 731, V. 54, 148, 848, 993, 1497, P. 234, 361, 959, 969, L. 238, 864, 890, 916, Th. 915, Ec. 28, Pl. 768, 964; with present subjv. V. 906, 990, P. 252 *ἐπιχέω* (aor.?), R. 291, 502, Ec. 725, 869, Pl. 790 *ἐπιχέω* (aor.?): with aor. subjv. in quest. E. 706, V. 826.

732. *μὰ τὸν κτλ.*: the same verse-end in A. 59, 101, E. 14, 1041, P. 16, Av. 263, 439. Cp. *μὰ τὸν Διῖ, ἐγὼ μὲν οὐ* Av. 1497, Ec. 553, Pl. 359, 444, 971.

739. *ὅπως δὲ*: c. subjv. as an object-clause; GMT. 348, K.-G. 2. 375.

742. *ὁρθῶς διαίρων*: on this Socratic and sophistic business of *διαίρεσις* see Plato *Charm.* 163 d, *Phaedr.* 266 b, 273 e, *Protag.* 339 a, 341 c, *Lach.* 197 d, Xen. *Mem.* 4. 2, 4. 5. 12, and perhaps Thuc. 1. 84. 3 where the Spartan Archidamus boasts that his people, unlike some others, believe *τὰς προσπιπτούσας τύχας οὐ λόγῳ διαιρετάς*.

743. *ἀπορίας*: admits not only the acc. of a neuter pronoun or adj. (*ταῦτα, ὅ, etc.*), but also a substantive acc., as *τὸ πῦρ ἀπορώ* Plato *Crat.* 409 d.

748. *τὸ τί*: 775, V. 818, P. 696, 826, Av. 1039, R. 7, 40, Pl. 902; cp. *ὁ ποῖος* 1233, 1270, A. 418, 963. K.-G. 1. 625.

749 f. *τὸ παλαιὸν ᾤοντο αἱ φαρμακίδες τὴν σελήνην καὶ τὸν ἥλιον καθαίρειν* (schol. Apoll. Rhod. 3. 533). See Plato *Gorg.* 513 a, Menander *Θεττάλη* (K. 3. 65) a comedy "complexa ambages feminarum detrahentium lunam," Verg. *Ec.* 8. 69, Ov. *Metam.* 7. 207, 12. 263, Tibull. 1. 2. 43, 1. 8. 21; Rohde 2. 88. | *εἰ*: *supposing*; cp. L. 191, and questions of the type *τί δῆτ' ἂν* 154, 769, L. 399, or *τί δ' ἂν* Th. 773.

755. *ὅτι τί δῆ*: *quia quid?* so Pl. 136. Variations of the simple quest. *τί* for *διὰ τί* are numerous, as *τιγῇ* (E. 126, 731, P. 927, Ec. 796, 1086), *τιγῇ τί δῆ* (V. 1155, P. 1018, Th. 84), *ὅτιγῇ*

τί (N. 784), ὅτι *ὅτι* τί δὴ (here), ὅτι δὴ τί γε (Plato *Charm.* 161 c), ὅτι δὴ τί μάλιστα (Plato *Rep.* 343 a), ὅτι τί μάλιστα (Plato *Rep.* 449 c), ἵνα τί (P. 409, Ec. 719), ἵνα δὴ τί (N. 1192, Ec. 791). — *τιή* is from τί *ῆ* (K.-G. 2. 145).

761. εἰλλαι: whether the writing should be εἰλλω or ἔλλω is disputed; K.-Bl. 2. 412. It is not common in Attic prose; ἀν-ἔλλω and ἐν-ἔλλω in Thuc., ἐξ-ἔλλω in Demos.; but ἀπ-εἰλλαι is cited by Lysias 10. 17 from Solon's laws as an antiquated word needing interpretation.

763. *μηλόλονθην*: *ῥωφίον ἐστι χρυσίζον κανθάριον ὁμοιον, ὃ λαμβάνοντες οἱ παῖδες ἀποδεσμοῦσι λίνψ καὶ ἐκπεταννίουσι* (schol.). Cp. V. 1341 and Herodas frg. 14. (Crusius) *ἡ χαλκὴν μοι μνῖαν ἡ κύθρην παίζει, | ἡ τῆσι μηλάνθησιν ἄμματ' ἐξάπτων | τοῦ κεσκέου μοι τὸν γέροντα λωβῆται*. See further Starkie *Ach.* p. 254 for Eustath. 1243. 33 and for continuance of chafer-sport in modern Crete.

768. ἕαλον: then a rarity in Greece: A. 74, Hdt. 2. 69 (*ἀρτήματα λίθινα χυτά*), Athen. 465 c. Fowler and Wheeler *Handbook of Grk. Archaeol.* (1909) 419 f.; H. Blümner *Technologie* 4. 382.

773. *οἶμ'*: elision of -οι as in 1238 and often. So perhaps in μοι after the verb ἀρίσκω (A. 189, E. 359, V. 776, etc.); see n. on elision of -αι, v. 7.

778. καὶ δὴ λέγω: in ready compliance with a request, the verb of the request is repeated (usually in the present) with καὶ δὴ; "even now or already I am doing it." So 1097, P. 327, Av. 175, 550, Ec. 1014, Pl. 227; see n. on 906, K.-G. 2. 125. Since *ἡ δὴ* seems to be the original of *ἡδη*, and since *νῦν δὴ* (*just now*) is often written *νυνδὴ*, we might write this formula *καιδὴ*; cp. *ἦτοι, μέντοι, τοίνυν, δήπου*, etc.

779. *πρόσθεν*: "everywhere else in Arist., as in Thuc., has the local sense" (O. Bachmann *Conject. Arist.* 49). But here, too, it may be taken locally, referring to the court-roster.

784. ναί: in entreaty; cp. P. 1113, Eur. *Hippol.* 605, *Iph. A.* 1247. K.-G. 2. 148.

785. καί: before verb; see n. on 840.

789. ἀπο-φθέραι: one may go ἐς κόρακας by the simple verb

φθειρόμαι, or by the compounds ἀπο-, ἐκ-, προσ-, or ἀνα-, all roads alike leading to Hades. Also one can ἔρρειν, βάλλειν, αἶρεσθαι, βαδίζειν, πλεῖν, or σχεῖν ("put in to shore") ἐς κόρακας. "ὡς ἄλλι καὶ γαίῃ ξυνὸς ὕπαιστ' Ἀΐδης." For exx. of compounds see E. 892, P. 72, Av. 916, Ec. 248.

791 ff. It is noteworthy how many Greek dramas at very near the middle point take up a new subject, enter a new phase, introduce a new personage as centre of interest, or proceed from prayer and preparation to fulfillment and result. If one is interested, let him turn, having noted the whole number of verses in each play, to Aesch. *Prom.* 562, *Pers.* 526, *Suppl.* 523, *Agam.* 782 (or 810?), *Cho.* 510, *Eum.* 566; Soph. *Aj.* 719, *O.T.* 726, *O.C.* 886, *Ant.* 626, *Tr.* 662, *Phil.* 729; Eur. *Alcest.* 567, *Bacch.* 660, *Hec.* 657, etc.; Arist. *A.* 626, *E.* 691, *N.* at this point, *V.* 760, etc. Here the centre of interest shifts from father to son. — The principle of symmetry seems to work as imperiously in the Greek drama as it does in a Greek sentence when dividing it into two balanced clauses marked by μὲν . . . δέ.

792. ἀπο . . . ολοῦμαι: tmesis is said to be employed by Arist. only in epic and tragic phrases or parody, and in lyric passages, and usually with only single monosyllabic words intervening, as δέ, τε, γάρ, οὖν; A. 295, N. 792, 1440, V. 784, P. 1092, 1274, Av. 346 (1070), 1456, 1506, L. 262, 263, 1280-85, R. 1047, 1106, Pl. 65. Bachmann *Conject. Arist.* 101, K.-G. I. 535. But it should be noted that tmesis is practised by Hdt. (Ionian) and by Herodas *Mim.* 7 114.

794. Zielinski 293 ff. makes clear the fact that iambic trimeters spoken by the κορυφαῖος are in tragic style, i.e. admit of few resolutions of the long syllables and next to no "cyclic" anapaests. Cp. 799, 1454 f., 1458-61.

797. ἔστι μοι γέ: so Thiersch with some inferior Mss., γέ stressing not μοι of course but ἔστι; "I have a son, but —." The reading ἔστ' ἔμοιγε "I have a son," seems hardly the sense required.

798. Ὁν ἀλλά . . . γάρ κτέ. cp. V. 318 ἀλλ' οὐ γὰρ οἶός τ' εἶμ'

ᾄδειν, τί ποιήσω, Eur. *Hel.* 1385-87, *Med.* 1344-46, *Phoen.* 891-94. | τί πάθω: Av. 1432, L. 884, 954, Ec. 860, Pl. 603.

800. τῶν Κοισύρας: R. omits τῶν, V. reads καί for it. Van Leeuwen on Th. 289 makes it probable that all three readings are wrong. He suggests ἔστ' ἐκ γυναικῶν εὐπτέρων καὶ (e.g. ἐπηρμένων).

801. ἴθαλη: the standard form of Attic prose ἐθέλω, not θέλω, may be vindicated for Arist. if we do four things: (1) write ἴθαλω with aphaeresis after words ending in a vowel (e.g. A. 198, 318, 355, 426); (2) make an exception in favour of the old phrase, ἦν θεὸς θέλη (or εἰ θεὸς θέλει) in P. 939, 1187, R. 533, Pl. 347, 405, 1188; (3) allow θέλω in tragic parody (e.g. Th. 908, R. 1468); and in extra-trimeter passages (Av. 407, 929); (4) alter the text in E. 713, L. 1216, Th. 412. So van Leeuwen *Vesp.* 493, K.-Bl. 1. 187.

802. οὐκ ἔσθ' ὅπως οὐ: A. 116, N. 1307, V. 260, P. 41, 188, Av. 52, Th. 847, R. 640, Pl. 871; οὐκ ἔσθ' ὅπως E. 238, 426, 879, 951, N. 1181, 1275, V. 212, 654, P. 102, 306, Av. 628, L. 1092, Th. 404, 882, Pl. 18, 51, 139; ἔσθ' ὅπως interrog. V. 471. Sobol. *Synt.* 157.

811. ἀπολάψεις fut. indic. as imv., as in 1352, V. 1225; GS. 269, K.-G. 1. 176. Cp. the interrog. fut. indic. as imv. in 633 n.

814. οὔτοι: in Arist. always stands first in its clause and verse, except in Th. 34 which Meineke emends; and always is followed by an oath except in V. 1122 and Ec. 522. The passages are: E. 235, 409, 435, 698, N. 814, V. 1366, 1396, 1442, P. 187, 1117, Th. 533, 566, R. 42, 667, Pl. 64, 364. Plato also makes large use of οὔτοι, but without oaths. For the derivat. of -τοι from σοι see Brugm. 248, 529. | ἐνταῦθα: = ἐνταῦθα, not un-Attic; 843, V. 1442, Th. 225, and in Att. inscriptions. Meisterhans *Gram.*³ 147, K.-Bl. 2. 304.

815. κίονας: the scholiasts say that only the stones of the house were left of Megacles' wealth, the rest being squandered, and that herein lies the jest. But the jest will stand, anyhow.

817. Δία τόν: for this division of a tribrach, between the 2d

and 3d shorts, see Starkie *Vesp.* xl-xli — a brief clear summary of O. Bachmann's article in *Philol. Suppl.* 5. 239 ff.

818. ἰσοί: see n. on 82.

823. ἀνὴρ: in the full sense of the word; often, e.g. A. 77, E. 179, Thuc. 4. 27. 5 εἰ ἄνδρες εἶεν οἱ στρατηγοί, Hdt. 7. 210 Greeks at Thermopylae made it plain to Xerxes ὅτι πολλοὶ μὲν ἄνθρωποι εἶεν, ὀλίγοι δὲ ἄνδρες.

827. ἀλλὰ τίς: other exx. of such ἀλλά: E. 955, P. 222, Av. 98, 1015, Ec. 928.

830. ὁ Μήλιος: i.e. Diagoras, for whom see Av. 1072 (with schol. and van Leeuwen), schol. on R. 320 (where probably δ' ἀγορᾶς should be read), Hermip. 42, ps.-Lys. *contra Andoc.* 6. 17, Diod. Sic. 13. 6. 7. His atheism won him mention in many later writers — Plutarch, Aelian *V.H.* 2. 23, Athenaeus, and others. Wilamowitz *Textgesch.* 80–84 has pieced together a coherent account of his life. Despite Av. 1072 some still hold that his flight from Athens when condemned for impiety took place long before the Peloponnesian War. So Meyer 4. 105. Smyth 345.

832. μανῶν: for plural abstracts see GS. 44, K.-G. 1. 16 f.

838. κατα-λόει: for the inflection see K.-Bl. 2. 478, Rutherford *New Phrynicus* 274.

839. ὑπέρ: not more in the sense *pro* than in the sense *loco*, ἀντί; so V. 1419, Th. 752, Antiph. 2 β 6, 3 δ 8, 4 δ 3, Isae. 7. 8, Hyperid. 1. 26. 15.

840. καὶ μέθοι: standing before the verb (especially common in interrog., relative, and conditional clauses), καί admits of various Engl. equivalents: *at all, really, just*, or an emphatic auxiliary verb *do, will, can*. K.-G. 2. 254. Exx. of καί in quest.: 1344, E. 342, P. 1289, Av. 1446, L. 526, 836, 910, Ec. 946, 1014, Aesch. *Agam.* 278, Soph. *Aj.* 1290, *Tr.* 314, Eur. *Hec.* 515, *Phoen.* 1354, Thuc. 6. 38. 4, Xen. *Anab.* 5. 8. 2, *Hell.* 1. 7. 26, 2. 3. 47, 3. 3. 11, Andoc. 1. 4, 1. 148, Lysias 12. 29, 24. 12, 24. 24, etc.; in a relat. clause *supra* 785, Th. 461; in a conditional clause R. 737, Av. 508; in the main clause *infra* 1499, where see n.

841. ἄληθες: used thus κατ' εἰρωνείαν in A. 557, E. 89, V. 1223,

1412, Av. 174, 1049, etc.; also twice in Soph. (*O. T.* 350, *Ant.* 758) and twice in Eur. (*Cycl.* 240, frg. 885).

845. On the five initial short syllables see Rossbach 229, who cites Av. 1283, L. 1148, Th. 285.

850. *καλεῖν*: after one or more imperatives of the 2d person, a substitute inf. continues the command in A. 257, 1001, N. 1080, P. 1153; without introductory imv. the inf. stands as such in N. 850, V. 386, 1216, Th. 157, R. 133, 169, and in the hexameter oracle-parodies E. 1039, Av. 971-75, frg. 29. The difference, if any, between imv. and inf.-substitute is still an open question; K.-G. 2. 19-22, GMT. 784 f. — Also in prayers to divinities the inf. with subject-acc. (*sc.* *δός*?) follows imperatives in V. 878-83, P. 1000-15, L. 318, R. 390-95; without introd. imv. A. 250-52, 436, 817, Th. 288-91, R. 887, 894. — Further, in proclamations and decrees (*sc.* *ἔδοξε*) the inf. with subj.-acc. of the 3d person stands in A. 172, V. 937, P. 551, Av. 449 f., 1040, 1074 f., 1661, 1666, Th. 376, 378, Ec. 419.

857. *κατα-πεφρόντικα*: other *squandering* compounds in *κατα-* (= German *ver-*) are: *κατ-αριστᾶν*, *-βιβρώσκειν*, *-εσθίειν*, *-ζευγοτροφεῖν*, *-ἡδυπαθεῖν*, *-ιπποτροφεῖν*, *-κυβεῖν*, *-λητουργεῖν*, *-ληρεῖν*, *-μασᾶσθαι*, *-μυσοφορεῖν*, *-μωραίνειν*, *-οψοφαγεῖν*, *-παιδεραστεῖν*, *-πίνειν*, *-ραθυμείν*, *-σικελίζειν*, *-χαρίζεσθαι*, *-χορηγεῖν*.

859. *εἰς τὸ δέον*: Wilamowitz (*Aristot. u. Athen* 2. 247) and Busolt (3. 429) deny that this fiscal joke refers to the bribing of Pleistoanax so many years before, as stated by schol. here (see Plut. *Peric.* 23). But old Strepsiades remembers old things, and in v. 213 he goes back to this same Pleistoanax period in speaking of Euboea. Further, Pleistoanax had been recently reinstated in Sparta (426/5 B.C.), thus recalling the old cause of his exile (reception of a bribe), as B. Perrin remarks in *Trans. Am. Phil. Assoc.* 34 (1903), p. xx.

860. *εἶτα*: Kock, Kaehler, and van Leeuwen take this as the *εἶτα* common between partic. and verb (386), and give the *ordo* as *πιθόμενος εἶτα ἐξάμαρτε*. But does not *εἶτα* rather connect *ἴωμεν* and *ἐξάμαρτε* as in E. 1036 *ὦ τῶν ἀκουσον, εἶτα διάκρινον τότε*, V. 277, *supra* 66, 750, etc.?

863. ὁβολόν: for its incorporation into the relative clause see n. on 599. | ἡλιαστικόν: Aristot. *Ath. Pol.* 27. 3 ἐποίησε δὲ καὶ μισθοφόρα τὰ δικαστήρια Περικλῆς πρῶτος.

865. ἡ μὴν: the initial phrase not only of an oath (R. 1470) but also of any strong asseveration (V. 278, R. 104) or threat, in which case it is followed by a personal pronoun (N. 1242, V. 258, 643, 1332, Av. 1259, Ec. 1034, Pl. 608, frg. 198. 3) as here. Bachmann *Lex. Spec.* With ἡ μὴν cp. καὶ μὴν, just as with ἡ δὴ (= ἡδὴ) was compared καὶ δὴ in n. on 778.

868 f. νηπίτιος, τρίβων: probably borrowed from Euripidean wardrobe; for of the tragic poets he alone uses the word τρίβων in the sense *experienced*, and he, far more than the others, uses the epic νήπιος. Arist. here outbids him with νηπίτιος; and further in κρεμαθρῶν (869) allows a smooth mute with liquid to make "position," which Euripides does "more than the other tragedians" (K.-Bl. 1. 306).

870. τρίβων . . . κρέμαιο: for the process of the fuller see Hippocr. *περὶ διαίτης* 1. 14 (Littre 6. 490): οἱ γναφέες . . . λακτίζουσι, κόπτουσι, ἔλκουσι, λυμαίνόμενοι ἰσχυρότερα ποιοῦνσι, κείροντες τὰ ὑπερέχοντα καὶ παραπλέκοντες καλλίω ποιοῦνσι. See also the imprecation in Herodas *Mim.* 4. 78 ποδὸς κρέματ' ἐκείνος ἐν γναφέως οἴκῳ. — The tone of the word in the sense necessary here and in V. 1429 is difficult to establish, as it would seem to be a usage of the street, yet is found in Euripides several times (*Bacch.* 717, *El.* 1127, *Cycl.* 520, *Med.* 686, *Rhes.* 625) and in Hdt. 4. 74.

876. καίτοι γε: juxtaposed, as εἴπερ γε (251); so Xen. *Mem.* 1. 2. 3, 4. 2. 7, *Cyr.* 3. 1. 38, Plato *Rep.* 332 a, 440 d, Antiph. 5. 74, Lys. 1. 42, 8. 11, 26. 16, 31. 10, Andoc. 1. 72, Lycurg. 90, Aesch. 3. 131, Demos. 7. 12. K.-G. 2. 152.

880. σκυῖνας: Naber's correction of the Mss. σκυτῖνας.

881. πῶς δοκεῖς: a little group that has shrivelled to an adverb; A. 12, 24, Pl. 742, Araros frg. 13 (K. 2. 217), Eur. *Hec.* 1160, *Hippol.* 446. So πῶς οἶει R. 54, πόσον δοκεῖς Ec. 399, οἶδ' ὅτι or ἴσθ' ἔτι (see n. on 39), οὐκ ἔσθ' ὅπως (802), δῆλον ὅτι, ἀμέλει (422), θαυμαστῶς ὥς, etc. K.-G. 2. 354 and 415. See also n. on εἰ δὲ μὴ 1433.

885. *πάση τέχνῃ*: c. imv. or equiv. 1323, E. 592, L. 412, Th. 65, R. 1235, Ec. 366, 534, Lysias 19. 11, 19. 53 (π. τ. καὶ μηχανῇ). Cp. *πάντως* c. fut. indic. 1352.

887. *μέμνησο, ὅπως*: 1107, R. 1520; = *μέμνησο* c. inf. E. 496. Cp. the independent *ὅπως*-clause 882 and 257 n.

889. For game-cocks and cockfights see A. 166, E. 494-97 (c. schol. on 494), 946, V. 1490, Av. 71, R. 935 (?), Xen. *Conviv.* 4. 9, Hesych. and Suid. s.v. *ἐσκοροδισμένος*, Aelian *V.H.* 2. 28, Pliny 10. 21, A. Dieterich *Pulcinella* 239 ff. Note also the cock-fight carved on the chief seat in the theatre at Athens, and on the calendar of the Metropolitan Church in Athens for the month of Poseidon (J. Harrison *Mythol. and Monuments* 278). Also vase paintings present cockfights or cockdances; see the frontispiece of Merry's edition of the *Birds*. | Arist. was not the first to imagine in contest the principles of Good and Evil in embodied form. Cp. the *Λόγος* and *Λογίνα* of Epicharmus, the *Ἀρετή* and *Κακία* of Prodicus contending for the youthful Hercules (Xen. *Mem.* 2. 1. 21 ff.); and so later Zethus and Amphion in Euripides' Antiope representing Life Active and Life Contemplative, and again 1900 years later Virtue and Vice staged in endless ways in the Morality plays of the fifteenth century (E. K. Chambers *The Mediaeval Stage* 2. 149 ff.). Cp. also the debate between *Πενία* and the advocate of *Πλούτος* in Arist. *Plutus*.

892. Here the usual diaeresis between the feet of an anapaestic dimeter is not observed; so in 947, A. 1143, V. 1482, 1487, P. 98, 100, 987, 1002, etc. See Christ 252 for the exceptions in both tragedy and comedy; cp. n. on 987.

896 f. Cp. *Acts of the Apostles* 17. 21 Ἀθηναῖοι δὲ πάντες καὶ οἱ ἐπιδημοῦντες ξένοι εἰς οὐδὲν ἕτερον ἠὲ καίρου ἢ λέγειν τι ἢ ἀκοῦν τι καινότερον.

905 f. Hom. *Il.* 14. 203 Κρόνον εὐρύσπα Ζεὺς | γαίης νέρθε καθέισε καὶ ἀπρυγέτοιο θαλάσσης. Aesch. *Eum.* 641 (of Zeus) αὐτὸς δ' ἔδρασε πατέρα πρεσβύτην Κρόνον.

906. καὶ δὲ: = ἦδη; καί being an intensive adverb (*even now*). Cp. V. 492, 1224, 1324, 1483, P. 178, 942, Av. 268, 1251, L. 65,

77, 601, 909, 925, Th. 266, 769, 1092, R. 604, 647, 1018, 1205, Ec. 500, 514, 582. For the whole clause see V. 1483, R. 1018.

907. Cp. Crat. 251 μὴν βδελυγμία σ' ἔχει; — πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω, A. 584 ff., Poll. 10. 76.

915. πολλοῦ: E. 822, R. 1046, Eupol. 74. Cp. ὀλίγου 722.

916. διὰ σὶ δέ: an anapaest is rarely resolved into four shorts in anapaestic systems, though more freely in melic verses; cp. E. 503, V. 1015, Av. 688. Christ 242. Blaydes on Ec. 1156 compares Av. 1752, V. 1169 and would relieve the situation by pronouncing διὰ as a monosyllable, *quasi* ζά as in Aeolic.

922. For an excellent summary of Euripides' lost play *Telephus* see Starkie *Ach.* Excursus VI.

923. ἐκ παρδίων: to be construed probably with γνῶμας, not with the verb; for the definite article is not indispensable to a substantive when qualified by a prepositional phrase. Cp. A. 86 ὅλους ἐκ κριβάνου βοῦς, E. 1178 ἐφθὼν ἐκ ζωμοῦ κρέας, V. 1367 ἐξ ὄξους δίκην. Sobol. *Synt.* 82, K.-G. 1. 610.

932. *ia*: with synizesis. Christ 27, K.-Bl. 1. 226. It may occur when the first vowel *ε* is in the gen. sing. and plur. -εως, -εων (e.g. πάλεως in acc. sing. -εα (Πηλέα, Ἡρακλέα Th. 26), in nomin. -εως (λέως, Δεως, τεθνεώς), in adjectives of material in -εος (χρυσέου, σιδήρεα), and in manifold other forms (θεοῦ, νέου, etc.).

933. χεῖρ' ἐπιβάλλης: for conative sense of the present cp. L. 359, Ec. 261, 670, 1023; Sobol. *Synt.* 22. — Other *noli-me-tangere* phrases are (beside χεῖρ' ἐπιβάλλειν L. 440, Crat. frg. 277): χεῖρα προσβάλλειν (Eur. *Med.* 1254), χεῖρα προσφέρειν (L. 359, 436, 444, 471), χεῖρα προσάγειν (L. 893, χεῖρα βάλλειν ἐν τινι (Eur. *Med.* 1283), ἀπτεσθαί τινος τῷ δακτύλῳ (L. 365), ἀπτεσθαί τινος ἄκρῳ (Plat. com. frg. 128), προστιθέναι (Th. 569).

935. ἐπιδείξαι: addressed to each separately (σύ τε . . . σύ τε); cp. V. 452 ἄφες με καὶ σὺ καὶ σὺ, Av. 131 ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδιά. K.-G. 1. 79.

943. ῥηματίουσιν: used by Arist. only contemptuously of the deceiving phrases of demagogues and the clever epigrams of Euripides: A. 444, 447, E. 216, V. 668, P. 534.

945. ἀναγρόη : from γρῦ. The present compound is used in Xen. *Oecon.* 2. 11, the simple is frequent : E. 294, V. 374, 741, P. 97, L. 509, etc. Neil on Eq. 294 will not allow connection between γρῦ and grunt.

949-1104. The other ἀγῶνες or word battles in set form in Arist. are E. 393-460, 756-941, N. 1345-1451, V. 526-728, Av. 451-637, L. 476-613, Ec. 571-708, Pl. 487-626. See M. W. Humphreys *A.J.P.* 8 (1887), 179, Th. Zielinski *Die Gliederung der altatt. Komödie* (1885), H. Gleditsch *Metrik der Griechen und Römer*³ (1901) 238 ; and for ἀγῶνες in freer form P. Mazon *Essai sur la composition des comédies d'Arist.* (1904).

955. κινδυνος ἀνείται : cp. Soph. frg. 369 σὺς μέγιστον χρήμ' ἐπ' Οἰκίως γίας | ἀνῆκε Λητοῦς παῖς ἐκὼς θεά.

957. περί : the sole prepos., barring the "improper" prepos. ἔνεκα, that prose allowed to stand freely after its case. Others so placed in Arist. are sporadic and only in parody or quotation, and only with the gen., as ἀπο Av. 1517, κατά R. 1212, ὑπο L. 1145 f., R. 1244, Ec. 4, ὑπερ V. 1118. Starkie *Vesp.* 1118, K.-G. 1. 554.

960. οὔτεθ : = σεαυτοῦ ; K.-G. 1. 572, Brugm. 421.

963. For a well-bred Athenian lad see Xen. *Comviv.* 3. 12, where Autolycus speaks only briefly and with a blush (ἀνερρυθρίας) ; as for the Laconian boys, ἐκείνων ἦττον ἂν φωνὴν ἀκούσαις ἢ τῶν λιθίων (Xen. *Rep. Lac.* 3. 5).

964. Cp. ps.-Luc. *Amor.* 44 ἀπὸ τῆς πατρῴας ἐστίας ἐξέρχεται (ὁ παῖς) κάτω κεκυφὼς καὶ μηδένα τῶν ἀπαντώντων προσβλέπων. Alex. frg. 263 (K. 2. 393) ἐν γὰρ νομίζω τοῦτο τῶν ἀνελευθέρων | εἶναι, τὸ βαδίζειν ἀρρυθμῶς ἐν ταῖς ὁδοῖς.

965. κωμήτας : Isoc. 7. 46 διελόμενοι τὴν μὲν πόλιν κατὰ κόμας, τὴν δὲ χώραν κατὰ δήμους.

966. For the things taught in Greek schools see Plato *Protag.* 325 d-26, 312 b, *Theag.* 122 c γράμματά τε καὶ καθαρίζειν καὶ παλαίειν καὶ τὴν ἄλλην ἀγωνίαν, Arist. E. 188, 985-96. Gard.-Jev. 301-13.

967. Παλλάδα κτλ. : the beginning of an old song, perhaps

hymn, composed by Lamprocles, contemporary of Aeschylus and the Persian wars. See briefly Smyth 70 and 340, more fully Bergk *Poetae Lyrici Graeci*⁴ 3. 554 and 561, Wilamowitz *Textgesch.* 84 f. | Τηλέπορον τι: composed probably by Κηδεύης (985 n.), though the schol. here writes it Κυδίας. Blass in *Neue Jahrb.* 133 (1886), 456, holds the Παλλάδα to be a specimen of the rhythm κατ' ἐνόπλιον (— ∪ ∪ — ∪ ∪ — Παλλάδα περσέπολιν κληΐζω πολεμαδόκον ἀγνάν), and the Τηλέπορον τι βόαμα λύρας, an example of the κατὰ δάκτυλον (— ∪ ∪ — ∪ ∪ — ∪ ∪ —), as referred to by Arist. in v. 651 *supra*.

968. ἐντευναμένους: is the regular word for *stretching* (i.e. *setting*) words or voice to rhythm or tune. Plato *Phaed.* 60 d (Socrates made poems) ἐντείνας τοὺς τοῦ Αἰσώπου λόγους, *Protag.* 326 b οἱ καθαρίσται . . . ποιητῶν ἀγαθῶν ποιήματα διδάσκουσι, μελοποιῶν, εἰς τὰ καθαρίσματα ἐντείνοντες, Plut. *Sol.* 3 (Solon at first held poetry a pastime) ὅσπερ δὲ καὶ γνώμας ἐνέτεινε φιλοσόφους . . . ἔνιοι δὲ φασιν ὅτι καὶ τοὺς νόμους ἐπεχείρησεν ἐντείνας εἰς ἔπος (*put into verse*) ἐξενεγκεῖν. Cp. ἐναρμόττεσθαι E. 989. | ἁρμονίαν: harmony meant for the Greeks the fitting together of high tones and low (ἄξύ and βαρύ) in succession (i.e. as the modern melody or "tune"), not simultaneously, as in modern "harmony." See Arist. E. 985-96, Plato *Symp.* 187 a b, *Rep.* 398 d, *Lach.* 188 d, Aristot. *Polit.* 1342, 1290, Heracleides Ponticus in Athen. 624 c-26 a; D. B. Monro *Modes of Anc. Grk. Music* (1894).

969. καμπήν: as in 333 n. Not only Eur. affected this "Grecian bend," with a new turn for every sign in the zodiac (R. 1327 κατὰ τὸ δωδεκαμήχανον Κυρήνης μελοποιῶν), but young Agathon was soon to trill "ant-runs" (μύρμηκος ἀτραπούς Th. 100), and even old Cratinus had quickened his tempo (ὁ ταχὺς ἄγαν τὴν μουσικήν A. 851).

971. On Phrynis see schol. here (he took a prize as kitharode at the Panathenaea in 446 B.C., not 456), Pherecr. 145, Aristot. *Metaphys.* 1. 1. 1, Plut. *Moral.* 84 a, 220 c, 539 c, 1133 b, 1141 f, *Agis* 10 (the ephors of Sparta cut out his added two lyre-strings, to reduce the instrument to the Terpandrian seven), Athen. 638 c;

Smyth lxvi, Wilamowitz *Timotheos* 65 f., 73, 88 f., 94, Weil and Reinach on Plut. *De Musica* § 307, Proclus *Chrestom.* 320 a, 33.

972. πολλὰς: see n. on 507 for the ellipse.

981. ἀνελεῖσθαι: *to help oneself to food*; A. 810, Hdt. 4. 128, Theophr. *Charac.* 10. 8, Luc. *Conviv.* 42.

982. τῶν πρεσβυτέρων ἀρπάζειν: the gen. of the person despoiled, as in P. 1118, Av. 1460, Ec. 866; so with κλέπτειν V. 238, 1369, 1447.

983. κιχλίζειν: Bekk. *Anecd.* 271. 30, κιχλισμός: πορνικὸς γέλως πολὺς καὶ ἄκοσμος. Add to other exx. cited in L. and S. Herodas *Mim.* 7. 122 αὐτῇ σύ . . . ἡ μέζον ἵππου πρὸς θύρην κιχλίζουσα, Clem. Alex. *Paed.* 2. 5. — The interpretation, *to eat kichlai*, i.e. dainties or dessert, has little to support it, especially here where it would merely duplicate ὀψοφαγεῖν.

984. On the Dipolia and Boughponia see J. Harrison 111, or Mommsen *Feste* 512. | τέττιγων: E. 1325, 1331, Thuc. 1. 6. 3, Athen. 512 c, 518 e, 525 f, Luc. *Navig.* 3, Aelian *V.H.* 4. 22; Studniczka in Classen-Steup Thuc. 1. 6, or briefly, M. M. Evans *Chapp. on Grk. Dress* (1893) 63, Gard.-Jev. 65. For a new interpretation of τέττιξ as = στελεγγίς, a golden or other metal frontlet rising above the forehead in front of the κόρυμβος, see F. Hauser in *Jahreshefte des oesterr. archaeol. Instituts* 9 (1906), 75-130, with a criticism of the same by E. Petersen *Beiblatt* thereto 78-86.

985. Κηδεῖδου: Mss. Κηκείδου. For the inscript. mentioning Κηδεῖδης, of about 415 B.C., see CIA. IV 1. 2. 79, No. 337 a (= Dittenberger 2, No. 702 = Roberts and Gardner No. 182). | ἄλλ' οὖν: A. 620, V. 1190, 1434, R. 1298; ἄλλ' οὖν . . . γε N. 1002, V. 1129, Av. 1408, Th. 710. See my note in *Selections from Plato*, on *Apol.* 27 c, Blaydes on *Nub.* 1002, K.-G. 2. 287. Cp. δ' οὖν 343 n. | ταῦτ' ἐστὶν ἐκεῖνα: cp. 1052. Usually the pronouns are singular and the copula omitted — τοῦτ' ἐκεῖνο, as in A. 41, 820, P. 289, Av. 354, L. 240, R. 1342; but ἐστὶ is present in P. 516, R. 318. Cp. δδ' ἐκεῖνος 1167, E. 1331, Soph. *O.C.* 138; τόδ' ἐκεῖνο Eur. *Med.* 99. K.-G. 1. 650.

987. In Greek anapaestic tetrameters *διαίρεσις* is so regular after the 4th foot that but three exceptions are usually conceded, viz. N. 987, V. 568, Av. 600. Christ 265. Yet even here Blaydes and van Leeuwen follow an inferior Ms. and read *ἱματίους προδιδάσκεις*.

988. For the *πυρρίχη* at the Panathenaea see Lysias 21. 1 and 4, and the inscript. cited on v. 28: *Ἡ παισιμὶ πυρριχισταῖς βοῦς· Ἡ ἀγενεῖοις πυρριχισταῖς βοῦς· Ἡ ἀνδράσι πυρριχισταῖς βοῦς*. See also Athen. 630 d-31 c; J. E. Harrison *Myth. and Mon.* 347; W. Downes *Class. Rev.* 18 (1904), 101-06, who doubts if at this time the Pyrrhic dancers carried spear or sword; "the play was defensive, not offensive."

988 f. *αἰτούς* . . . *ἀμελῇ*: the same shift from plur. to sing. in 975, V. 553, 565, P. 640, L. 358, 1119, Th. 797, R. 1075, Ec. 302, 420, 665, 670, Pl. 331; K.-G. 1. 86 f. But the emendat. of *τις* for *τῆς* after *ἀμελῇ* is probably correct. — For the form *Τριτογενεῖης* see n. on 614.

990. *πρὸς ταῦτα*: c. inv. or in exhortation, common; 1433, A. 659, E. 760, V. 648, 927, 1386, P. 416, 765, 1315, Ec. 851, Aesch. *Prom.* 915, 992, 1030, 1043, etc. Cp. *πρὸς τὰδε* 1030, P. 305.

991 ff. On the youth of olden time see Isoc. 7. 48 f., Plato *Theaet.* 173 c.

993. Cp. Xen. *Mem.* 2. 3. 16.

994. *περί*: c. acc. = *erga*, in one's dealings with; very common, e.g. A. 663, 696, E. 764, 812, 831, 873, 1208. Sobol. *Praepos.* 206.

995. *ἄγαλμα*: cp. Plato *Symp.* 222 a, Demos. 25. 35. | *ἀναπλήσιν* is the reading of R, not *ἀναπλάττειν*, as commonly reported.

997. *μήλω βληθείς*: cp. Theocr. 5. 88, 6. 6, Verg. *Ec.* 3. 64.

999. *τὴν ἡλικίαν*: exx. of any save pronominal acc. after *μνησικακεῖν* seem to be lacking. Blaydes suggests here the gen. *τῆς ἡλικίας*.

1001. On Hippocrates, son of Aripbron, see Thuc. 4. 66 to end *passim*, Xen. *Mem.* 3. 5. 4, Diod. Sic. 12. 66, 12. 69, Plut. *Nic.*

6, *Vit. X Orat.* 833 d, Pausan. 3. 6. 1, 9. 6. 3. For his sons see Arist. frgg. 112, 557, Eupol. 103, Dion Halic. *Isae.* 8, Athen. 96 e. | εἴεις: fut. perf.; K.-Bl. 2. 110 f. | βλιτομάμμαν: schol. on Plato *Alc.* I 118 ε Πάνθηπος καὶ Πάραλος οἱ Περικλέους υἱοί, οὓς καὶ βλιτομάμμης ἐκάλουν.

1005. Ἀκαδήμειαν: a gymnasium often mentioned, e.g. in Xen. *Hell.* 2. 2. 6, 2. 5. 49, Lysias 18. 10, Plato *Lys.* 203 a, Demos. 24, 114, comic poets in Athen. 59 d, 336 e, 509 c, 610 e (= K. 2. 287, 257, 306, 327), Plut. *Sull.* 12, Pausan. 1. 29. 2.

1006. καλάμφ λευκῶ: Theophr. *Hist. Plant.* 4. 11. 4.

1007. μιλάκος: Av. 216, Theophr. *Hist. Plant.* 3. 18. 11, Plin. *Nat. Hist.* 16. 153. | ἀπραγμοσύνης: Av. 44; so other odours, as in 50-52, A. 190 ff. (παρασκευῆς νεῶν, πρίσβων), E. 1332 (σπονδῶν), V. 1059 (δεξιότητος), P. 529 ff. (δώρας, τραγωδῶν), Xen. *Conviv.* 2. 4 (καλοκαγαθίας). Cp. *redolere, sapere*. | φυλλοβολούσης: Kock suggests φυλλοκομούσης because trees do not shed their leaves (φύλλον, βάλλω) in the spring (ἦρος ἐν ὥρᾳ 1008). True, in Theophr. φυλλοβόλος is *leaf-shedding* in contrast to δει-φύλλος, e.g. *Hist. Plant.* 1. 3. 5. But another compound, ἀνθο-βολέω ἀνθο-βόλησις, means not *shedding*, but *shooting* or *putting forth flowers* (Geopon. 9. 10. 8, 10. 2. 10, 10. 59. 3), and the ἀκανθο-βόλον ῥόδον is a *rose putting forth its thorn* (Nicander in Athen. 683 δ). Eustath. 1295. 9 quotes Nicander's phrase and explains the epithet by ἀκάνθης προβολήν. Further, πρὸ βλαστοῦ προβολῆς (Geopon. 5. 25. 1) = *before the putting forth of the bud*; and so σίτου ἐκβολή in Thuc. 4. 1. Hence here φυλλο-βολούσης = *putting forth its leaves*. (Merry and van Leeuwen take it to mean *tossing its leaves*; Teuffel-Kaehler: "sie wirft freundlich neckend ihre Blätter nach ihm," quoting Hor. *Carm.* 3. 18. 14. But for this interpretation is it not better to quote schol. on Pind. *Ol.* 8. 76 οἱ νικῶντες ἐφυλλοβολοῦντο; Etym. Magn. 532. 46 πάλας ἐφυλλοβόλουν τοὺς νικῶντας ἀπὸ τῶν παρακειμένων φύλλων ἐπιρριπτούντες?)

1010. The phrase προσέχω τὸν νοῦν regularly takes the dat., not πρὸς c. dat.; hence here Kaehler suggests καὶ μὴ τοῦτω (sc. τῷ Ἀδίκῳ Δόγῳ).

1020. Archelaus, pupil of Anaxagoras and teacher of Socrates, taught τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει ἀλλὰ νόμῳ (Diog. Laert. 2. 16). See Introd. § 45.

1030. πρὸς οὖν τὰς: is the clear reading of RV. Blaydes seems uncertain of them.

1034. As Arist. distinguishes here Δίκαιος and Ἄδικος by the metres they use, viz. anapaestic tetrameters 959 ff. against the bickering iambic tetrameters 1034-88, so he distinguishes Aeschylus and Euripides in the *Frogs* (905, 1004), Cleon and the sausage-seller in *Knights* (761, 841).

1036. καὶ μὲν: for its double function (1st *yea verily* asseverative, 2d *and yet* adversative) see K.-G. 2. 137. Exx. of the first as here, with the following word emphasized by γε, are in vv. 4, 1353, 1414; of the second, likewise with γε, in 1185, 1441. | πάλαι: c. imperf. is variously rendered, not always according to GS. 222. Exx. in Arist.: E. 125, N. 1036, 1312, P. 414, 475, Av. 1019, 1670, L. 55, 1033, etc.

1037. πάντα ταῦτα: cp. E. 99, P. 319, Crat. 186.

1041. πλεῖν ἤ: is beyond the pale of syntax; after it may stand a nomin. (Av. 1305, R. 90, Pl. 1184), gen. (as here), dat. (R. 18, 90), or acc. (A. 858, E. 444, 835, N. 1065, Av. 6, 1251, L. 589, R. 1129, Ec. 808). On equivalent modes of expression see K.-G. 2. 311, or O. Schwab 196, who counts about thirty different ways of saying "not more than 500 soldiers"! On the form πλεῖν, K.-Bl. 1. 216 and 641, Brugm. 210.

1045. Warm baths: Crates 15, Hermip. 76, Plat. *Legg.* 761 c, Gard.-Jev. 314.

1047. ἐπίσχες: intrans. and absolute; as in E. 847, V. 829, R. 522, 851 (cp. *supra*, 495); c. gen. Av. 1200 (τοῦ δρόμου), L. 742 (τοῦ τόκου); in fut. ἐφέξεις = παύσει E. 915. | σε μέσον: resolution of the fourth foot just before the diaeresis is rare, yet see 1063, 1067 (cp. 1083), A. 1040, Th. 537, 542, 567; Christ 340. | For the wrestler's phrase ἔχω τινὰ μέσον (pass. ἔχομαι μέσος) cp. A. 571, E. 388, R. 469, Ec. 260. On ἀφυκτον passive see H. Richards *Arist. and Others* 27.

1051. The schol. quotes the poet Pisander on Heracles: τῷ δ' ἐν Θερμοπύλῳσι θεὰ γλαυκῶπις Ἀθήνη | ποίει θερμὰ λοετρά παρὰ ῥηγμῖνι θαλάσσης; see also Hdt. 7. 176, Athen. 512 *c* f.

1052 ff. In *Ran.* 1069 f., it is Euripides, "mouthing" these arguments in his tragedies, who empties the palaestrae.

1053. δι' ἡμέρας: so V. 485, P. 56, R. 260, 265, Ec. 63; with added ὅλης P. 27. δι' ἔτους V. 1058, διὰ νυκτός frg. 13.

1055. ἐν ἀγορᾷ τὴν διατριβήν: an emphatic leaping forward of attributive matter into predicate position (instead of τὴν ἐν ἀγορᾷ δ.). Cp. 1071, P. 1305, Pl. 338, Soph. *O.T.* 139, 269, 819 f., Eur. *Androm.* 215, Thuc. 1. 133 end (ἐκ τοῦ ἱεροῦ), 1. 137. 4 (πάλιν), 2. 7. 2 (ἐξ Ἰταλίας κτλ.), 2. 18. 3 (κατὰ τὴν ἄλλην πορείαν), 2. 38. 1 (καθ' ἡμέραν).

1056 f. εἰν . . . εἰν: repetition as in 977, E. 17, V. 171, P. 68, Av. 127, 505, 829, 1147, L. 191, 361, Th. 196, R. 914. GMT. 223.

1057. ἀγορητήν: for such word-play, concerned with the ambiguity of some single word, see K. Holzinger *De Verborum Lusu ap. Arist.* (1876) 21, where among many instances he cites A. 435, 759, N. 260, 479, 545, 639, 1496, 1507, V. 189, 191, 194, P. 42.

1058. εἰναιμι: so used in formal speech in Eur. *Herac.* 209, *Ion* 933, *Phoen.* 1207. Cp. πάρεμι 1075 *infra*, σκέψαι 1043, 1071, and the formal disposition of his matter (πρόθεσις) that Eur. makes in *Ran.* 908. These phrases and the whole tone of the present speech show how self-conscious and self-confident and schooled an art rhetoric had become even as early as 423 B.C.

| δῆτα: I know no other instance of δῆτα used as here. It is not the δῆτα either of quest. or of answer, nor that which enters into phrases; nor is the tone the same as in v. 6 (imprecation) or v. 269 (prayer), where also it follows a verb. A temporal or transition word is wanted. But δῆτα is neither.

1064. On Peleus and his troubles: Pind. *Nem.* 4. 56, 5. 26, Apollodor. 3. 12, Hor. *Carm.* 3. 7. 17.

1065. οὐκ: for like use of ἐκ see E. 181, N. 47, V. 266, 526, P. 1185, Av. 13, Ec. 432, 684, 686, Pl. 435. | τῶν λύχων: i.e. the lamp market; so τὰ ὄρνεα, οἱ ἰχθύες, τὰ λάχανα, τὰ σήσαμα, τοῦ-

λαιον, ὁ αἶνος, αἱ χύτραι, αἱ μυρρίναι, τὰ σκόροδα, τὰ κρίμματα, etc. | ἡ τέλαιντα πολλά: van Leeuwen reads ἡ ἑκατὸν τέλαιντα, i.e. ΗΗΤΑΛΑΝΤΑ, where Η = ἑκατόν. But this Η disappearing by haplography, πολλά was supplied to fill the verse.

1066. οὐ μὰ Δὲ οὐ: R. 645, 1043, Pl. 704, Xen. *Oecon.* 1. 7, 21. 7, *Conjiv.* 2. 4. A like ἀνα-δίπλωσις, or repetition, of the negative with intervening words in 1470, A. 421, E. 1309, V. 1496, R. 493, 1308, K.-G. 2. 204, Rehdantz on Xen. *Anab.* 7. 6. 11.

1074. The quest. was not new. In old Ionia Mimmermus had asked τίς δὲ βίος, τί δὲ τέρπον ἀτερ χροσῆς Ἀφροδίτης (frg. 1).

1076. The condition is expressed in parataxis, not hypotaxis (i.e. co-ordination, not sub-ordination); so Av. 78, Th. 405, Ec. 179, 197, Hdt. 4. 118, 5. 92, Eur. *Androm.* 334, *Orest.* 646, comic poets in K. 2. 148 (frg. 34. 4), 277 (frg. 4. 4), 453 (frg. 6. 13-16), 512 (frg. 107), Demos. 3. 18, 18. 198, Paul *Epist. Corinth.* 2. 11. 22, James 5. 13 f., etc. K.-G. 2. 233 f.

1077. A like picture of the defendant, helpless from lack of rhetoric, in Plato *Gorg.* 486 b.

1080. ἐκ-αν-ενεγκέν: the characters of Euripides thus "refer" the precedent of a crime to the gods in *Troad.* 948, *Hippol.* 451 f., 474, *Iph. T.* 390, *Bacch.* 28 ff. Cp. Plato *Legg.* 941 b, *Euthyphr.* 5 c.

1103 ff. The text-note follows van Leeuwen.

1115. τοῖς κριταῖς: other exx. of this syntactic fusion (and confusion): 1148, Av. 652, 1269, L. 63, 408, Pl. 200. See n. on 479. — For like direct appeals to the judges see n. on *Introd.* § 98 toward end.

1117. ἐν ᾠρᾷ: *betimes, in good season*; V. 242, 689, P. 122, Ec. 395. But ἡρος ἐν ᾠρᾷ *supra* 1008 is different.

1119. καρπὸν: a collective singular, as κέραμος 1127; so πλίνθος, κάλαμος, δῆς, ἀσπίς, ἵππος, etc. GS. 56, K.-G. 1. 13. | τε καὶ τᾷς: the Mss. have τὸν καρπὸν τεκούσας ἀμπέλους, much like 281 καρποὺς τ' ἀρδομέναν ἱερὰν χθόνα. It may be the true reading, but seems rather poetic for the business-like πρῶτα μὲν . . . εἰτα and the prose level of the whole passage.

1120. ἔγαν ἐπομβρίαν: adverb used as adjective without article. This is rare: 1203 πρόβατ' ἄλλως, 1492 σφόδρ' ἀλαζόνες, Thuc. 1. 122. 2 ἀντικρύς δουλείαν, 4. 31. 2 λίθων λογάδην, K.-G. 1. 609.

1122. προσεχέτω: see n. on 575. | πρὸς: c. gen. of agent (=ἐπὶ) only here in Arist., whether with passive verbs or intransitive (Sobol. *Praepos.* 178). It is common in Hdt. (e.g. 1. 36, 47, 61, 114, 120, 159) and in tragedy (e.g. Aesch. *Prom.* 92, 650, 761, 767, 1072), and is found in some writers of Attic prose as Xenophon and Plato (K.-G. 1. 516 bottom), but is not so used by Thuc. or the orators.

1124. ἦνικ' ἂν γάρ: since conjunctions regularly yield position to ἂν in this group, we might write ἦνικαν, as ὅταν, ἐπαιδάν. Cp. ἦνικ' ἂν δέ P. 1159 (despite RV), 1179, Ec. 273, Pl. 107 (despite V), Eur. *Iph. T.* 1217.

1125. παίησομεν: Blass (K.-Bl. 2. 111 f. and 585 and in Verb List) distinguishes between παίησω and παισω, βαλλήσω and βελῶ, κλαίησω and κλαύσομαι, τυπτήσω and πατάξω, ἔλξω and ἐλκύσω, ἔξω and σχήσω, χαίρήσω and χαρήσομαι, by making the first in each pair a "present" or "durative" future, the second an "aoristic" future.

1127. κέραρον: the same collective sing. (1119 n.) in Thuc. 2. 4. 2, Herodas *Mim.* 3. 44 ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἵτρυι θλήται.

1130. ἂν . . . τυχεῖν: ἂν c. inf. after βούλομαι; GMT. 211.

1136. ἀπολεῖν κάβ-σλεῖν: cp. P. 366 ἀπόλωλας ἐξόλωλας, 1072 ἐξώλης ἀπόλωλο, and in Latin *perire interire* (Nonius 422 "perire levior res est et habet inventionis spem et non omnium rerum finem").

1137. τε μέτρια: so Green for the Mss. μέτριά τε.

1146. τουτονι: Zielinski 45 understands not θύλακόν with schol. and all modern editors, but μισθόν, referring to 876 (τάλαντον).

1147. ἐπι-θαυμάζειν: the simple verb often means *to honour*, e.g. Eur. *El.* 84, 519, *Med.* 1144, Isoc. 1. 10, Demos. 19. 338. With the compound, where ἐπι- is *besides, in addition to*, cp. ἐπ-άγω, ἐπ-εισάγω, ἐπ-αιτέω, ἐπ-άρχω (Xen. *Cyr.* 1. 1. 4), ἐπ-εγ-κάπτω (Arist. *Eg.* 493).

1149. *ὅν*: may well enough call back to *νίόν* over the nearer *λόγον*, since *νίόν* stands high in the thought (hence its prolepsis), while *λόγον* lies low almost in parenthesis. Good delivery will guard against misunderstanding.

1151. *ὅστι*: c. opt. and *ἄν*, A. 944, Av. 1126; c. fut. indic. 1342. GMT. 602.

1152. *καί*: Streps. is referring to his own case, hence *εἰ* c. indic., the mood of *facts*. In the next verse Socrates generalizes for all cases, hence *κἄν* c. subjunctive.

1154. Quoted from Euripides' *Peleus*, frg. 623. — For *τᾶρα*, not *τάρρα*, see K.-Bl. I. 331 Anm. 3.

1156. Sweeping imprecations upon an enemy (*αἰτός*, *γένος*, *οἰκία*, *παιδία*, etc.) are common: Antiphon 5. 11, Andoc. I. 98, Lysias 12. 10, Demos. 23. 67, 47. 70, especially the comic one in Arist. *Ran.* 587 f.

1158. *οἷος*: a relat. clause in causal relation to the preceding, as in 699 after an exclamation. See also n. on causal *ὅτε* 7, causal *ὅστις* 42, concessive *ὅς* 579, *ὥς* 209, and *ὅς* 1226. The type here is a common one from Homer down; cp. *Od.* 4. 611 *αἵματος εἰς ἀγαθοῦ φίλον τέκος, οἷ' ἀγορεύεις*, "you are of good blood, dear lad, *the way* you talk." The antecedent is no particular word in the main clause, but the *main clause itself*, the truth of which is measured in so far as the relat. clause is true. This is usually expressed in Engl. by the demonstr. *such*, *so*, etc. Perhaps the Greeks also felt the connection as parataxis rather than hypotaxis, the relat. stem being by origin demonstrative. See my *Selections from Plato* 446 f., K.-G. 2. 371, and for further exx. Arist. *Thesm.* 461, 712 (van L.'s reading), 878, Pl. 775, V. 1451, Eur. *Hippol.* 1079, *Ion* 799, Soph. *O. C.*, 1428.

1165. Eur. *Hec.* 171-74 *ὦ τέκνον, ὦ παῖ δυστανστάτας μητέρας, ἔξελθ' ἔξελθ' οἴκων· αἰε μητέρας αὐδάν.* | *παῖ, ἔξ-*: hiatus (with no correption or elision) is permissible in interjections and address; A. 971 *εἶδες ὦ εἶδες ὦ* (cretic), V. 297 *ὦ παππία· ἥδιον*. K.-Bl. I. 197.

1166. *σοὺ πατρός*: see n. on 474.

1168. *ὦ φίλος*: need not be a nomin. for voc., but an exclam-

atory nomin., as A. 27 ὦ πόλις, V. 900 ὦ μαρὸς οὔτος. But there is emotion either way.

1170. *ἰού*: τὸ ἰού ἐπὶ χαρᾶς περιπαῖται (schol.). If this is true — and from analogy of ἀληθές — ἀληθες, ἦ — τῆ, and other such shifts and changes there is no good reason to doubt it, we should accent ἰού in N. 1, 1321, 1493, E. 451, V. 931, P. 110, 1191, etc., but ἰοῦ in E. 1096, P. 317, 345, Av. 193, etc. In N. 543 it is indifferently, in R. 653 there is comic ambiguity. Yet see Ellendt-Genthe *Lex. Soph.*, or Bekk. *Anecd.* 1237.

1172. *μέν γε*: no contrast expressed; so A. 154, L. 1165. See also n. on 1382. | *ἐξαρνητικός*: for a parody on the fashionable formation of adjectives in -ικός see E. 1378, V. 1209.

1175. *ἀδικοῦντα . . . κακουργοῦντα*: from Plato *Crito* 49 b c it is clear that the difference was more in word than in deed. | *οἷδ' ὅτι*: see n. on 881.

1176. *βλέπος*: van Leeuwen on R. 562 lists many "looks." One could look (*βλέπειν*) *δρμύ, κλέπτον, θυμβροφάγον, ναύφαρκτον, ἀστραπᾶς, νᾶπυ, κάρδαμα, σκῦτη, ὀπόν, πυρρίχην, αἰκίαν, ὀρίγανον, ὑπότριμμα, Ἄρη, ὀμφακας, τιμᾶν* (V. 847).

1178. *ἔα δᾶ*: *well now, but then, well but*. With *δῆ* we mark a point or stage in our progress, finishing something and making a fresh start. It is a collocation frequent in the reasoning Plato; see my *Selections from Plato* on *Apol.* 24 d. In Arist. it appears, perhaps by accident, only in questions, except in Av. 1660, viz. N. 1178, V. 858, P. 227, Av. 67, 112, 155, L. 599, Th. 608, R. 158, 805, 865, Ec. 542, Pl. 264.

1183. *εἰ μὴ πέρ γε*: the same order in Xen. *Oecon.* 1. 13, 7. 17, showing that sometimes the affinity of *εἰ-μὴ* prevails over that of *εἰ-περ*.

1195. *ὑπανιῶντο*: reciprocal middle; GS. 149, K.-G. 1. 107.

1198. *προτινῆσαι*: Mommsen *Feste* 338, Athen. 171 c.

1199. *ὑφελόλατο*: Ionic form of opt. found also in E. 662, P. 209, Av. 1147, L. 42. K.-Bl. 2. 78. As all exx. stand at end of iambic trim. exc. E. 662, perhaps metrical need suggested its use, as with -*μεσθα* (576 n.).

1202. *ἡμέτερα* . . . *τῶν σοφῶν*: so A. 93 *τόν γε σὺν τοῦ πρόσβου* (*ὀφθαλμόν*), Pl. 33, Hom. *Il.* 3. 180 *δαῖρ' αὐτ' ἐμὸς ἔσκε κινώπιδος*, Soph. *O.C.* 344, *Tr.* 775, *Phil.* 1126, Eur. *Hec.* 430, *El.* 366, 1195, *Cycl.* 244. K.-G. 1. 282 f.

1203. *ἀριθμός*: *mere ciphers*; so Eur. *Herac.* 997, *Troad.* 476. | *ἄλλως*: with subst., frequent; Blaydes cites some thirty instances from prose and poetry. K.-G. 1. 610.

1205. *ἐπ' εὐτυχίαισιν*: *ἐπὶ* of cause or occasion, with *συμφοραῖς*, *ἀγαθῇ τύχῃ*, *νίκῃ*, etc. Sobol. *Fraepos.* 152 cites E. 406, 411, 655, 1318, 1320, V. 869, 1046, L. 1276, 1293, Th. 1049, Ec. 1181. | *μοσγάμειον*: crasis of -οι and ε-; so *σῆμοί* E. 1003, *μούχρησε* V. 159, *καίτοι οὖσι* V. 599, *μέντοι γὰρ* R. 971. K.-Bl. 1. 222.

1207 f. *ὡς* . . . *χοῶν*: instructive on the parallel functions of *ὡς* and *οἷον*. Cp. Th. 702 f., and see n. on 1158.

1214-1302. In the two scenes here following it is Streps. himself who plies sophistry successfully against his creditors, and not the young graduate, as we might expect. It has been argued from this that the education of Pheidip. formed no part of the original play, since it is matter of record that the *δγών* between the two *Λόγοι* was absent therefrom.

1214. *ἐνθρα*: = *one* = German *man* = French *on*; so Av. 1319, Plato *Phaed.* 114 d (*bis*), *Symp.* 178 d, Soph. *O.T.* 314, 504, *Phil.* 1228, and often, especially when joined c. partic. as Plato *Phaed.* 63 e *ἀπὴρ ἐν φιλοσοφίᾳ διατρίψας*, 76 b, *Gorg.* 484 a, *Lach.* 188 c. See *Ast Lex. Plat.*, Ellendt-Genthe *Lex. Soph.*

1215. *τότε*: often needs care in translation, even when clear in its reference; so 1456 (*in the first place*), E. 483, P. 694, Av. 24 (*before*), R. 136, 550 (*that time*), Pl. 834, 1117, etc. Thuc. 1. 101. 2, 3. 69. 1, 4. 46. 1, 4. 101. 3, 5. 4. 4, 5. 6. 1.

1221. *καλούμαι*: cp. Av. 1046, V. 1417 for this formula — acc. of person, gen. of charge or of claimed damages, & c. acc. of time.

1226. *ὅν*: a use of the relative by no means rare, where the antecedent is easily felt, though not at first sight found. Such relat. clauses often give the circumstances quasi-causally, like *ὅτε*

clauses (see n. on 7), and may be translated *when I (you, he, etc.)*. See 1044, 1377, 1380, E. 1275, V. 487, 518, P. 865, L. 661, Th. 706, R. 1058, Soph. *O.C.* 263, *Aj.* 457, Thuc. 1. 68. 3, 1. 140. 5, 2. 44. 2 (*ὡν*), 4. 26. 4, 6. 68. 1; so the *ὅς ἄν* common in Thuc., as 2. 44. 1 (*τὸ δ' εὐτυχές, οἷ ἄν*), 6. 14, 6. 16. 3, 7. 68. 1, Andoc. 2. 18.

1235. *ἔπειτα* = *ἐφ' ᾧτε*, as in P. 333. K.-G. 2. 504.

1237. To support his view that there is here a hint at the lack of salt (*i.e.* wit) in Pasiās' words, van Leeuwen cites frg. 151, P. 1073 f

1238. *χόας* : *i.e.* *χοάας*. K.-Bl. 1. 498.

1241. *Ζεὺς ὀμνόμενος* : *an oath in the name of Zeus*. On this substantive value of the partic. and its large use in Greek see my *Selections from Plato on Crito* 50 c, Monro *Hom. Gram.*² § 245; exx. are frequent from Homer down : *Od.* 5. 97, 24. 474, Theogn. 509, Pind. *Ol.* 3. 6, 9. 111, *Pyth.* 2. 21, 3. 102, 11. 22, *Nem.* 4. 34, Soph. *Aj.* 76, Eur. *Hel.* 94, *Hippol.* 798, *Her. Fur.* 732, Arist. V. 27, 47, P. 605, Hippocr. *Prognost.* 2 *fin.*, 9 *init.*, 9 *fin.*, Xen. *Cyr.* 4. 5. 21, Antiphon 5. 35, Lysias 1. 7, 4. 10, Isae. 2. 7, Demos. 18. 57, Strabo 486 (*Κόρινθος κατασκαφεῖσα*), not to mention Herodotus.

1252. *ὅσον γὰρ μ' εἰδέναι* : cp. V. 1288, P. 857, Th. 34, Ec. 350, Thuc. 6. 25, 2, Plato *Theaet.* 145 a; GMT. 778, K.-G. 2. 511.

1253. *ὅπως* : c. fut. indic. = *imv.*; P. 261, 274, 950, Av. 991, 1260, R. 193, 200, 201, 339, 480, 649, Ec. 43, 1144, Pl. 71, 974, frg. 617.

1256. *προσ-αποβαλὲς* : *πρός* adheres very loosely to its verb, being much used as a free adverb. Cp. A. 701, 1229, E. 401, 578, V. 1320, 1420, P. 19, L. 628, 1238, R. 415, 611, 697, Pl. 1001.

1260. Cp. Eur. *Hel.* 541 *ἔα, τίς οὗτος; οὐ τί που κτλ.*, *Hec.* 501 *ἔι, τίς οὗτος*. For *ἔα* see P. 60, Av. 327, 1495, Th. 699, 1105, Pl. 824 | *οὔτι που* : P. 1211, Av. 443, L. 354, R. 522, 526, Ec. 329, 372, 756. Distinguish from *οὐ δῆπου* in question : A. 122, Av. 269, R. 526 (?), Ec. 327. For this distinction see Stallbaum on Plato *Symp.* 194 b ("οὐ δῆπου est suspicantis, οὐ τί που autem mirantis et indignantis"), Ellendt-Genthe *Lex. Soph. s.v. που*, Smyth 480.

1261. On Carcinus the dancer and his three actor-sons (one of

them being also a tragic poet) see V. 1501 ff., P. 782 ff. with scholia; also Th. 440, Plat. com. frg. 134. For Xenocles the tragedian son, composer of the Licymnius here ridiculed, see further Th. 169, R. 86, Aelian *V.H.* 2. 8, who tells us that Xenocles won the prize over Euripides in 416/15 B.C.

1263. *κατά σεαυτόν*: *κατά* separative, akin to its distributive use; so 194, A. 1019, E. 513, V. 786, 1021, 1493, Av. 564, Ec. 837, and often in Plato e.g. *Phaed.* 64 c, 66 a (*bis*), 66 e.

1267. *ὁ τῶν*: E. 494, 1036, N. 1432, V. 373, 1161, P. 721, 1113, 1220, 1264, Av. 12, R. 952, 1243, etc. K.-Bl. 1. 520 f. "Erklärung bestritten."

1269. *μᾶντοι*: inserted in the phrase *ἄλλως τε καί* as in Plato *Apol.* 35 c. So *πάντως* in Aesch. *Prom.* 636, *Pers.* 689, *Eum.* 726, etc.

1273. With the play on *ἀπ' ὄνου* and *ἀπὸ νοῦ* cp. Diog. Laert. 2. 118 *ὁ Στίλπων ἰδὼν τὸν Κράτητα χειμῶνος συγκεκαυμένον, ὃ Κράτης, εἶπε, δοκεῖς μοι χρεῖαν ἔχειν ἱματίου καινοῦ· ὅπερ ἦν νοῦ καὶ ἱματίου*. So Diogenes the Cynic *ἰδὼν ἱματιοκλέπτην ἐν τῷ βαλανείῳ ἔφη 'Επ' ἀλειμμάτιον ἢ ἐπ' ἄλλ' ἱμάτιον*; (Diog. Laert. 6. 52). Athen. 616 c Lysimachus jeered concerning his wife Arsinoe by changing the verse *κακῶν κατάρχεις τήνδε μοῦσαν εἰσάγων τὸ τήνδ' ἐμοῦσαν*. So Arist. *Ran.* 304 *ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὀρώ* is a comic perversion of *γαλήν' ὀρώ*.

1274. *εἰ βούλομαι*: expresses the condition of *ληρῶ* not as a fact, but as a judgment: "*Do you judge* that I talk nonsense, if (or because) I wish, etc.?" Hence *εἰ* here = the *ὅτε* of v. 7 (see n.). Sobol. *Synt.* 90 *ὁ* so classes the conditions with *εἰ* in 1284, 1339, A. 307, E. 347, V. 62, 442, 466, 503, 535, 956, 1050, Th. 540, R. 1449, Ec. 1098, Pl. 910, 1146.

1276. *ὥσπερ*: *as it were*; A. 193, V. 395, P. 234, Th. 869, Plato *Phaed.* 66 b, 88 d, *Apol.* 18 d, 22 a, and often.

1279 f. *Διογένης ὁ Ἀπολλωνιάτης* (*φησὶν*) *ὑπὸ ἡλίου ἀρπάζεσθαι τὸ ὕδωρ τῆς θαλάσσης* (schol. *Apol. Rhod.* 4. 269). *ὁ ἥλιος ἀνάγει καὶ ἀναρπάζει τοῦ ὕδατος τό τε λεπτότατον καὶ κουφότατον* (Hippocr. *περὶ ἀέρων* c. 8 *init.*).

1287. τί δ' ἄλλο γ' ἤ: so 1447, 1495, P. 103, 923, Av. 25, R. 198, Ec. 395, 771, Pl. 1172, Aesch. *Sept.* 852, Plato *Phaedr.* 268 b. Cp. τί δ' ἄλλο γ' εἰ μὴ E. 615; οὐκ ἄλλο-τι ἤ = *merely, only*, and the quest.-phrase ἄλλο τι ἤ.

1288. πλέον πλέον: Bekk. *Anecd.* 108. 7 μικρόν μικρόν, ἀντὶ τοῦ δεῖ κατὰ μικρόν, 108. 5 μᾶλλον μᾶλλον, ἀντὶ τοῦ δεῖ καὶ (l. κατὰ) μᾶλλον. Cp. R. 1001, Eur. *Iph. T.* 1406, Xen. *Cyr.* 7. 5. 39 (ὁ δ' ὄχλος πλείων καὶ πλείων ἐπέρρει), Aesch. *Pers.* 981 (μυρία μυρία, distributive duplication), *Mark* 6. 7 δύο δύο. See Schwab 367 f. — *αι* c. comparat. is common, e.g. Xen. *Anab.* 1. 9. 19 αἰ πλείω, 6. 3. 6 αἰ πλείονες, *Cyr.* 7. 5. 5 αἰ ἐγγύτερον, 8. 2. 22, 8. 3. 50.

1292. Cp. Anaxagoras frg. 5 Diels (= 14 Mullach) γινώσκειν χοῇ ὅτι πάντα οὐδὲν ἐλάσσω ἐστὶν οὐδὲ πλείω (οὐ γὰρ ἀνυστὸν πάντων πλείω εἶναι), ἀλλὰ πάντα ἴσα εἶναι. | δίκαιον: for a good study of δίκη, δίκαιον, see Weber 168–71.

1293. On the Greek attempt, here ridiculed, to base ethics on nature, see *Introd.* § 45 and note.

1295. πλείων: on the forms of πλείων in -ει- (required by Arist. throughout, except in πλέων) see Starkie *Vesp.* 662, K.-Bl. 1. 571.

1299. ἐπιαλᾶ: used also V. 1348, P. 432, frg. 552, Phryn. 1, Thuc. 5. 77. 8.

1301. ἐμᾶλλον: *knew I was to* —. A. 347, V. 460, R. 268. GS. 215, or in full A. Platt *Journ. Phil.* (Engl.) 21 (1893), 39 ff. | ἄρα: = *āra* confirmative; so V. 3 (?), 460, 839, 893, Av. 161, 1308 (?), 1688, L. 933, Ec. 462, 672 (?), Pl. 579. Bachmann *Lex. Spec.* So used also in lyric and tragic poetry (a matter of metre); K.-G. 2. 318.

1302. αὐτοῖς τροχοῖς: *with very wheels, wheels and all*; K.-G. 1. 433 and 654, Brugm. 408. In Arist., without art. as here: E. 3, 7, P. 1288, Th. 826, R. 226, 476, Ec. 691; with art.: E. 849, N. 1302, V. 170, 1449, R. 560.

1306. ἀδανείσαστο: for the *syllaba anceps* -ro- see Christ 130.

1308. Cp. Hippocr. *Epidem.* 1. 26. 6 πυρετὸς ὁξὺς ἔλαβε. 1. 26. 8 πῦρ ἔλαβε. 1. 26. 11 ῥίγος ἔλαβε, etc., very frequent.

1309. ἴσως: not in the Mss., but, in its very inconcinnity with

οὐκ ἔσθ' ὅπως οὐ (*most certainly*), a conjecture very appropriate to this obscure and comically ominous prophecy.

1310. ἀν' ἄν: see n. on 623.

1312. πάλαι ποτὶ: in Arist. only in the proverb πάλαι ποτ' ἦσαν ἀλκιμοὶ Μιλήσιοι Pl. 1002, 1075, V. 1060 (varied), in a tragic line P. 133, and in the present chorus; hence is probably not a prose phrase. Bachmann *Conject. Arist.* 47.

1321. That Streps. brings with him his δῖνος is the suggestion of Huidhues *Neue phil. Rundschau* for 1898, p. 387.

1323. ἀμυνάθετε: K.-Bl. 2. 178 f.

1324. Ὁν κάκωσις γονέων see R. 149, Andoc. 1. 74, Aeschin. 1. 28, Xen. *Mem.* 2. 2. 13, 1. 2. 49 ff.

1326. καὶ μάλα: = μάλιστα; Alex. frg. 116. 8 (K. 2. 338), Philem. 64 (K. 2. 494), Straton 1. 26 (K. 3. 362). It is common in Plato. K.-G. 2. 540.

1332. ἐν δέῳ: 1379, E. 258, V. 508, P. 628, Th. 830; in a double sense V. 421.

1345. σὺν ἔργον: 1397, 1494, Av. 862, R. 590, etc.

1352. πάντως: A. 347, 956, E. 232, 799, V. 603, 770, P. 1147, 1194, Av. 935, L. 495, Th. 805, 851, 984, 1012, R. 263, Ec. 604, 704, Pl. 273. | δράσεις: fut. = imv., 811 n.

1355. On symposiac singing and recitation see V. 1219-49, 1476 ff., E. 529, P. 1267, Ec. 679, frg. 223, Eupol. 361 (schol. *Nub.* 96); Smyth xcv ff. Theophrastus (*Charac.* 15) regards the refusal to sing or dance as a mark of αἰθάρεια.

1356. Κρίων: perhaps the Crius of Hdt. 6. 50, 6. 73.

1357. So Socrates and Euripides thought the symposium no place for music, but for sweet reasoning; Plato *Protag.* 347 c-e, *Symp.* 176 e, Eur. *Med.* 190 ff.

1358. ὥσπερ: so N. 1360, A. 876, E. 270, V. 129, 1107, Av. 51, 1519, L. 115, always c. subst. except Av. 51 (c. partic.). | γυναῖκ' ἀλαθίσαν: on songs to lighten labour see Smyth 491, who mentions those for reaping, binding, winnowing, sowing, drawing water at the well, rowing, pressing grapes, etc.

1359. γάρ . . . ἄρα: protected by V. 1299, P. 22, 566, Ec. 91.

— The anapaest in the 4th foot is put beyond suspicion by the exx. cited by Christ 340 bottom.

1360. For the legend of the song-loving τέττιγες see Plato *Phaedr.* 259 b.

1364. ἄλλά: c. inv. very common; often prefaced by σὺ δέ, ὑμεῖς δέ, ὁ δέ (see n. on 39): 1369, A. 191, 1033, P. 660, L. 904, Antiph. 163 (K. 2. 77), Eur. *Hec.* 391, *Herac.* 565, *Ion* 978, *Med.* 942, *Rhes.* 167, *Phoen.* 1667, Xen. *Hell.* 3. 4. 26; cp. also (c. inv.) Soph. *El.* 415, *O.C.* 1276, *Tr.* 320, 801, *Phil.* 1071, Eur. *Phoen.* 618. — Other exx. of ἄλλά at least: Arist. *Thesm.* 424, 449, Soph. *El.* 1013, *Tr.* 201, Eur. *Her. Fur.* 331, *Ion* 426, 1304, *Orest.* 1562, *Phoen.* 1671; in the phrase ἀλλὰ νῦν Arist. *Av.* 1598, *Thesm.* 288, Soph. *El.* 411.

1367. στόμακα: for some 50 nouns in -αξ see Blaydes on *Vesp.* 135, among them φέναξ, σύρφαξ, θαλάμαξ, στύππαξ, μείραξ, πλούταξ. Cp. Latin *furax*, *bivax*, *edax*. For their vulgar tone see Peppler 42. | κρημνοποιόν: in R. 929 the sentences of Aeschylus are called ῥήμαθ' ἱππόκρημνα, ἃ ξυμβαλεῖν οὐ ῥᾶδι' ἦν. In E. 628 Cleon is said to κρημνούς ἐρειδεῖν.

1369. τὰν θυμὸν δακῶν: R. 43 δάκνω γ' ἐμαυτὸν ἀλλ' ὁμως γελῶ, Hom. *Od.* 1. 381 ὁδῶξ ἐν χεῖλεσι φύντες. These passages refer to self-restraint; but V. 287 μηδ' οὕτω σεαυτὸν ἔσθιε, 374 δακεῖν τὴν καρδίαν, 778 δάκνων σεαυτόν, Hom. *Il.* 6. 202 ὃν θυμὸν κατέδων have the sense of *fretting oneself*, *eating one's heart out*. | σὺ δ' ἄλλά: 1364 n.

1371. ἦσι: Zielinski 302 cites this in support of his contention that the trimeters of Greek tragedy were delivered in recitative, or chanted; i.e. midway between a sung tune and the declamation of prose. Christ 681 holds that they were "einfach declamirt"; Wilamowitz *Timotheos* 85 apparently thinks the same.

1372. On the prohibition of marriage with half-sister born of same mother, though allowed with one born of same father, see J. G. Frazer *Lectures on the Early Hist. of the Kingship* (1905), 245.

1373. ἐξαρᾶτω: cp. Soph. *Phil.* 374 καὶ γὰρ χολωθεὶς εἰθὺς ἤρισσον κακοῖς | τοῖς πᾶσιν.

1374. *ἐντεῦθεν*: *from that time on*; temporal also in E. 131, 543, A. 528, 530, 535, 539, V. 125, P. 426, 922 (*ἐντευνθενί*), R. 154.

1376. For the large use of *καί, εἴτα, ἔπειτα, καῖπειτα* in plain tales by plain people, see 408 ff., V. 790–93, Av. 494–98; and the Gospel of Mark for long strings of *καί*'s.

1378. *ὦ . . . τί σ' εἶπω*: at a loss for a name is also Demos. 18. 22, *ὦ . . . τί ἂν εἰπὼν σέ τις ὁρθῶς προσείποι*. So P. 520, Alex. 108. 4 (K. 2. 334), Xen. *Hell.* 2. 3. 47, Andoc. 1. 129, Demos. *Epist.* 3. 37.

1379. *τυπτήσομαι*: only by violence can one maintain Blass's distinction (K.-Bl. 2. 585) between the true fut. pass. in *-θήσομαι*, as an "Aktion der Vollendung," and a fut. mid. *used as pass.*, to express "Aktion der Dauer." Starkie lists the instances of such fut. mid. in Arist. on *Vesp.* 893. But *θραυείσεται* E. 369, *ἐκκυκλήσομαι* A. 408, *καλούμεθα* V. 544, and *σταθμήσεται* R. 797 may all be taken as causative middle and not passive. So *τυπτήσομαι* here is *I shall get myself a beating*. In R. 817, *ὄμματα στροβήσεται* is merely *he will roll his eyes*.

1380–90. Cp. these details of infant-nursing with those deemed proper to epic poetry, in *Il.* 9. 488–91, and to tragedy in Aesch. *Cho.* 750–60. Are all three passages mock pathetic in varying degrees, or was such realism taken gravely in the grave poetry? In Arist., of course, there can be no doubt of the tone.

1382. *μέν γε . . . δέ . . . δέ*: in this scheme *γε* confirms the foregoing statement by citing instances ("asyndeton explicativum"). If only one instance is to be adduced, *γε* commonly appears in the form *γούν* (*γε οὖν*) or *γάρ* (*γ' ἄρα*), though sometimes alone, as in Av. 720. As here, so V. 564, Av. 1136, 1608, L. 589, 720, Th. 804, R. 290, Ec. 60, Pl. 665. See Frohberger-Gebauer's *Lysias* 13. 27 Anhang; and on *γε* Neil's *Equites*, p. 192.

1384. *οὐκ ἔφθης φράσαι*: on the very rare inf. (rather than partic.) c. *φθάνω*, see K.-G. 2. 76; cp. the difference between inf. and partic. with *αἰσχύνομαι*. Since here the youngster was

always anticipated, and never got to the act of "phrasing" at all, the inf. seems to be preferable. But many editors write *φράσας*; and GMT. 903. 8 thinks the inf. c. *φθάνω* "more than doubtful." — On *οὐκ ἐφθης* . . . *καί*, see K.-G. 2. 65, and cp. Isoc. 4. 86, 5. 53, 8. 98, 9. 53, 16. 37, 17. 23, 19. 22.

1388. *ἔω ἔ-*: a like pleonasm in Av. 1107, *ἔνδον ἐν-*, Th. 265, and Pl. 231 *εἶσω εἰσ-*, Pl. 238 *κάτω κατα-*, etc. Bachmann *Conject. Arist.* 50. For a long list of redundancies see van Leeuwen on Th. 830.

1392. *πηδάν, δ τιλ ἔει*: the Engl. often supplies *to see, know*, etc.; cp. A. 361, V. 1424, Av. 121, Pl. 678, and the *ἐάν πως* type (*in case, maybe, perhaps*) in A. 1031, V. 271, 399, 1409, 1515, R. 399, 644, 1517, Ec. 107, 123, etc. GMT. 489, Sobol. *Synt.* 48.

1396. *ἀλλ' οὐδέ*: i.e. (not only at no high price) *but not even*. K.-G. 2. 287. Cp. Demos. 19. 37 *ἀλλ' οὐδὲ μικρόν*, 21. 114 *ἀλλ' οὐδ' ὅτιοῦν*, 25. 5, 43. 49, proem 48 *ἀλλ' οὐδὲ τὸ μικρότατον*; common also in Lucian.

1402. *πρίν*: c. inf., though the main clause is negative; so only thrice in Arist. (here, P. 307, Ec. 589), while 54 other infinitives are normal in following an affirmative clause. Sobol. *Synt.* 156, GMT. 629, 627.

1415. With this interruption of the recited tetrameters by a ridiculous spoken trimeter, compare R. 665, where the spoken trimeters give place to a bit of song, and Av. 864 or Th. 295, where prayers are offered in prose, and Av. 1661, where a law of Solon is likewise given in prose. | *δοκεῖς*: *to think right, to approve*, the personal *δοκῶ* being sometimes used in the same sense as the impersonal *δοκεῖ*. On this see A. T. Murray in *Class. Phil.* 5 (1910), 488-93.

1427. *τᾶλλα τὰ βοτά*: a duplication of the article is common with *ἄλλος*, and indeed the rule, if an adj. or partic. be used as its substantive; see V. 665, 939, L. 999, Ec. 914, Pl. 996, Thuc. 1. 90. 4, 6. 15. 2, etc. K.-G. 1. 635. | *ταυτί*: not always visible or present is the thing indicated by the demonstrat. *οὐτοσί*. Kock

cites Pherecr. 145. 20, Menand. 462. 3, Metagen. 6. 5 (K. 1. 706), where the things referred to are absent.

1429. *ψηφίσματα*: E. 1383, Av. 1289, Ec. 812-22, frgg. 217, 584 also touch on this mania for decrees. See Starkie's good note on *Vesp.* 378.

1431. *τὴν κόπρον*: the "Philosophy of Dirt" indeed!

1433. *εἰ δὲ μή*: used so much (and properly) after affirmat. clauses in the sense *otherwise*, it came to be used, regardless of context, after negative clauses as well; as here, so P. 384, Av. 133, R. 629, V. 435. Exx. after an affirm.: E. 69, 1158, N. 1194, V. 428, 972, 1444, P. 262, etc. So fixed it became in form that it was used where *ἐὰν δὲ μή* would have stood, had the clause been written in full. GMT. 478, Sobol. *Synt.* 118. See also n. on 881 for like petrifications.

1449. *βάραθρον*: ὄρυγμά τι ἐν Κεριαδῶν δῆμῳ τῆς Οἰνηίδος φυλῆς, εἰς ὃ τοὺς ἐπὶ θανάτῳ καταγνοσθέντας ἐνέβαλλον (Bekk. *Anecd.* 219. 8). "The long ravine (now filled in) to the west of the Observatory is undoubtedly the ancient Barathron. . . . It is partly artificial and is perhaps the oldest quarry used by the Athenians" (Baedeker's *Greece*³ 71). See E. 1362, R. 574, Pl. 1109, Xen. *Hell.* 1. 7. 20, Plat. *Gorg.* 516 d; W. Judeich *Topographie von Athen* (1905) 375. Cp. *ἐς τὸν Καϊάδαν* Thuc. 1. 134. 4 with Steup's note.

1456. *ἡγορεύετε*: the Att. prose usage of this verb is carefully defined by Rutherford *New Phrynicus* 326.

1458 ff. This is the Greek doctrine from Homer down: *Il.* 19. 137, Theogn. 403, Soph. *Ant.* 621, Lycurg. 92, Trag. Adesp. 296 N.² In both directions, *εἰς καλὰ ἢ εἰς κακά*, the gods helped those that helped themselves. Aesch. *Pers.* 742 ἀλλ' ὅταν σπεύδῃ τις αὐτός, χάθεός ἐκνάπτεται.

1473. *τουτονί*: from Homer down, a contemptuous *this* or *that* (*iste*) is *οὗτος*, not *ὁδε*; V. 89, 210, R. 429. See Monro *Hom. Gram.* § 251, Rehdeutz *Index Demos.*, K.-G. 1. 644. On Meineke's suggestion *τουτονί* (*i.e.* Socrates) adopted by Kock, see Sobol. *Praepos.* 111. | *δίνον*: κεραμεῖν βαθὺ ποτῆριον, ὃ καλεῖται

δίνος ὅπερ ἄνω εὐρύτερον ὄν κάτω εἰς ὀξὺ λήγει (schol. on 380) ; Athen. 467 d e (= Kock *Com. Fragm.* 1. 720, 2. 427, 3. 276), 503 c (τὸν ψυγέα ἐκάλουν οἱ ἀρχαῖοι δῖνον). For its supposed form see H. B. Walters *Hist. of Anc. Pottery* (1905) 1. 173, Fowler and Wheeler *Handbook of Grk. Archaeology* (1909) 414 (No. 8).

1474. **ὅτε** : explains the exclamat. Cp. P. 196 *ὦ ἰή, ὅτε*-, A. 401, and see n. on 699 and 1158.

1478 ff. So the statue of Hermes was consulted at Pherae in Achaea (Pausan. 7. 22. 2 f.). Cp. Plaut. *Menaech.* 841-75 for like interview with Apollo, and Molière *Le malade imaginaire* 2. 12 where Argen consults his *petit doigt*.

1482. **διωκάθω** : used in V. 1203 and a few times in Plato, was probably obsolescent. See n. on ἀμυνάθω 1323.

1490. The burning of the followers of Pythagoras in the house of Milo in Croton took place after 440 B.C. and perhaps only shortly before the *Clouds* was produced, if indeed it was not still later. For this scene, as we learn from Hypoth. β', is due to the revision of the play, and the comic poets habitually seized on the freshest events at hand. See Polyb. 2. 39. 1, Aristox. ap. Iambl. 249, Zeller *Phil. der Griechen* 1. 1.⁵ 336.

1491. **τινά** : when you darkly refer to your definite enemy as an indefinite τῖς, the thing is ominous. Cp. R. 552, 606, 628, 664, Pl. 382.

1492. **καὶ σφόδρα** : V. 1333 καὶ σφόδρ' εἰ νεανίας. Cp. εἰ ὡς μάλιστα or ὅτι μάλιστα L. 146, Antiphon 5. 27, 5. 62, Lysias 22. 1, 22. 10, Plato *Euthyph.* 4 d, 9 c. On concessive clauses in Arist. see Sobol. *Synt.* 55 ff., 115.

1499. **τοῦτ' αὐτό** : "just *that* it is that I *do* want." So τοῦτ' αὐτό in E. 779, Th. 81, Pl. 38, 340, 414, ταῦτ' αὐτά L. 46, 888, αὐτὸ τοῦτο N. 1038, R. 75. After this collocation γάρ (as here) or γάρτοι often follows; and after this again καί with the verb; cp. E. 180, L. 46, Th. 81, R. 73, frg. 488. 9, Xen. *Mem.* 3. 5. 19, Eur. *Androm.* 906, Soph. *Tr.* 600. For this καί which emphasizes the verb as does our auxiliary *do* or *am* (e.g. "I *am* reading"), see n. on 778 and 906.

1506 f. See n. on 201. | τί γὰρ μαθόντες : n. on 402. It is an idiom of the Greek showing correct logical feeling which asks the reason for a fact in this subordinated participial form and sets forth the important thing, viz. the fact itself, in the indic. ; so in the stereotyped questions τί μαθών, τί παθών (340 n.), and in others such as E. 342, 351, 1209, 1320, Av. 112, 407 ; K.-G. 2. 100 f.

1508. δῶκε, βάλλε : cp. A. 281, E. 251, V. 456, Av. 365, Eur. *Rhes.* 675, 685.

1511. τό γε τήμερον : cp. V. 833 τό γε παραιντικά, P. 856 τὰ νῦν, Ec. 823 τὸ δ' ἐναγχος. K.-G. 1. 315 and 595.

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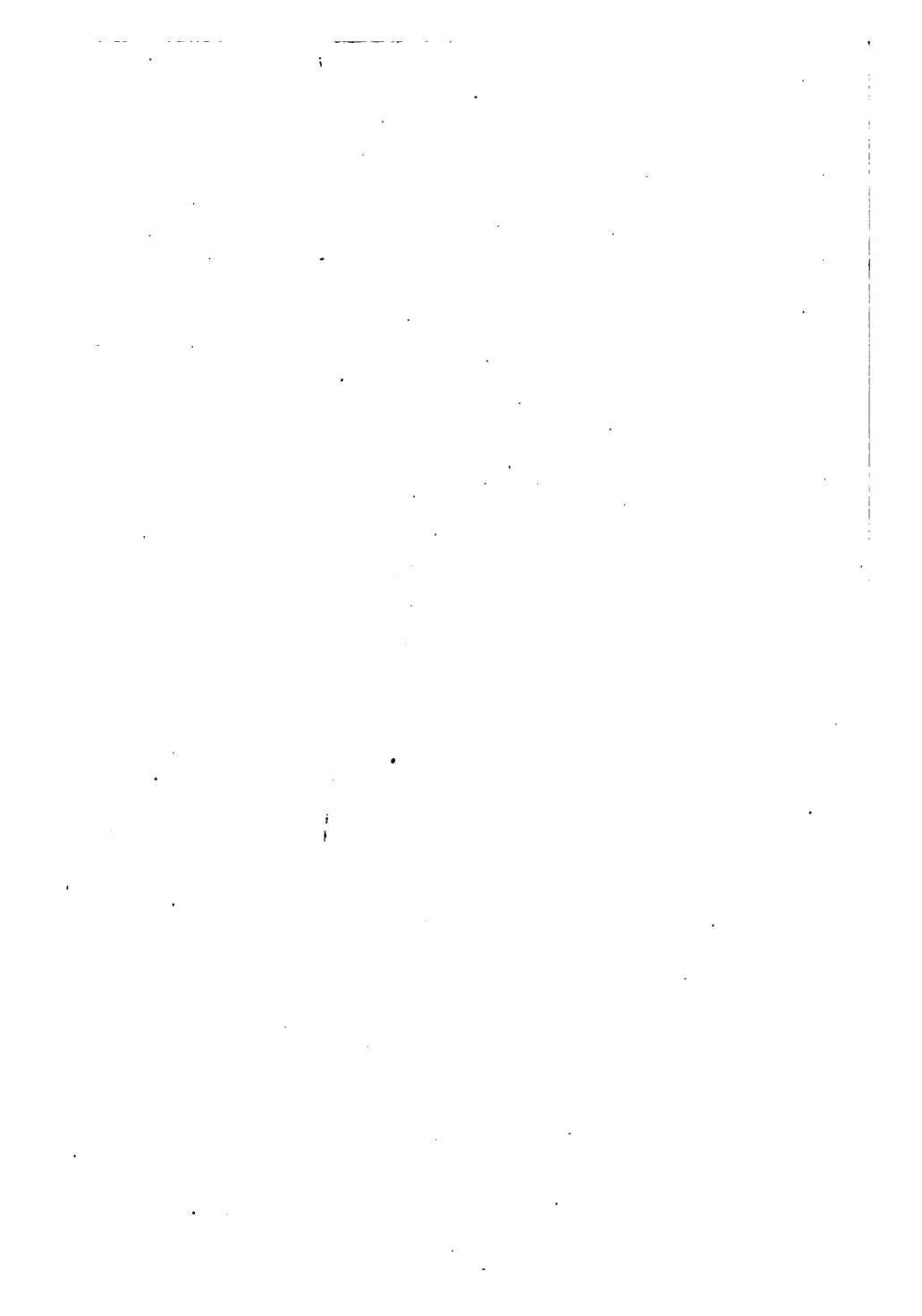
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FORNAR: belivio Pericles Began as good man but became tyrant. FORNAR assumes Aristophanes' view of Pericles. Many others praise new period as age of science.

② - FORNAR makes Aristophanes a great lyric poet. He was not.

THUCYDIDES - says he was a great patriot.

Part of Drama up to Entrance of Chorus is called PROLOGUE (up to line 262) -

Makes of Dialogue in both tragedy & comedy is EMMETRIMETER

Iamb u - u -

arranged in groups. Called

Dipody

u - u - | u - u - | u - u - | = Trimeter

Substitution

- 1) Long syllable at beginning of each dipody
- - (Spondee) - but some based on 2nd
system of shorts and longs, - called
"irrational spondee" - indicates (- -) -

- 2) u u u | u u u | etc Ditroch (except last part of last dipody).

③ 700
Jactyl



1st + 2nd, & in country 1st + 2nd

called apparent

used in

PA
3875
N8
191
cop

Diastrophanes conservative [Jensen
Sincere. - oligandric?

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